

→ *The Inland Printer*

*Leading
Publication
in the
World of
Offset-Letterpress
Printing*

May 1956

5

Work Simplification Speeds Production

Offset Supplements Publishing Facilities

It's Time to Modernize Printing Education

How to Make Screen Process Printing Table

Web Offset Press Promotes Publication Work

Only The Dependable Linotype Comet Wins Praise Like This!



UNMATCHED SPEED—"We've been able to move up press time an hour with our Comets," says Harold J. Achterling of the *Valley Times*. "They are producing at 11 lines per minute with AP tape, and have given us little trouble."

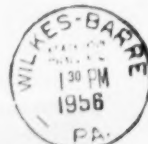


MAINTENANCE TIME REDUCED—"Comet features like the swing out keyboard, the hinged front panel and the removable reed racks make the few repairs we've encountered very simple," says William J. McDonald, of the Wilkes-Barre Publishing Co.



"The Comet is the fastest, most practical straight matter machine I've ever worked with..."

Harold J. Achterling, Composing Room Foreman
Valley Times
North Hollywood, California



"We like the Comet's ease of maintenance... we found inspection and lubrication very easy..."

William J. McDonald, Superintendent
Wilkes-Barre Publishing Co.
Wilkes-Barre, Pennsylvania

Most dependable of high-speed machines, Linotype's Comet has won acclaim from coast to coast for its unmatched, superior performance.

Everywhere publishers, printers, machinists and operators rely on their dependable Comets to meet daily deadlines *without trouble*. And the trustworthy Comets prove their superiority by consistently speeding galley after galley of type every day, every week, every month with an absolute and *unrivalled* minimum of maintenance.

The Comet just can't be matched in *dependability* and *speed* for either manual or tape operation. See for yourself—write your Linotype Agency for the realistic story.

Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N.Y.

Set in Linotype Corona and members of the Spartan family

• LINOTYPE •

Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. In Canada: Canadian Linotype, Limited, Toronto, Ontario

LEADERSHIP THROUGH RESEARCH

TEMPO BLACK EXTENDED

- ▶ Here is one of the newest members of the ever-growing Ludlow Tempo typeface family.
- ▶ Tempo Black Extended will enable you to cash in on the current popularity of extended typefaces, particularly those of bold and heavy design. Tempo Black Extended is ideal for typography calling for dense, black display. This new typeface is available in 12, 14, 18, 24, 30, 36 and 48 point cap and lower-case fonts.
- ▶ Write for specimen page showings today. There is no obligation.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue + + + Chicago 14, Illinois

Set in members of the Ludlow Tempo family

you are not a "do it yourself" lithographer

you don't whirl your own plates



mix your own inks



or make your

own rollers



instead you take advantage of the thousands of dollars which your suppliers have spent to bring you the latest scientific developments. Ideal rollers are ideally compounded to do your job to your best advantage. We have Ideal rollers ready for instant use requiring the least amount of maintenance and care.

IDEAL MASTERLITH ROLLERS

The vulcanized oil inking rollers built for skilled craftsman use. Best water control of any lithographic rollers.

IDEAL GRAYTONE ROLLERS

The original gray synthetic rubber roller. It tells you when its clean. It not only looks swell and doesn't glaze, but it out-performs any other lithographic roller.

IDEAL LITHOCRAFT ROLLERS

The original toughie in the synthetic rubber roller field. Black velvet finish, rugged and reliable.

Each one delivers high quality saleable impressions, hour after hour, day after day. Made by Ideal, where we devote whole laboratories to solving roller problems for you.

4

FACTORIES

CHICAGO 8, ILLINOIS
LONG ISLAND CITY 1, N.Y.
HUNTINGTON PARK, CALIF.
CHAMBLEE, GEORGIA

IDEAL ROLLER & MANUFACTURING CO.

MAY 1956
Vol. 137 No. 2

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Collotype Article Enlightening

Editor, *The Inland Printer*

I have just read with the greatest interest your article on collotype printing in the February 1956 issue of your magazine. This article makes clearer than ever before the potentialities and advantages of this process.

You state that the Black Box Collotype Studios is one of the six known plants in the United States which produce by this process. Would you please be good enough to inform me as to who the other five are?

I would like to congratulate you on the great usefulness of your publication, particularly to those of us located here in the middle of the Pacific.

—Thomas Nickerson, Chairman, University Publications Committee, University of Hawaii Press, Honolulu, Hawaii

Mailing Problem With Headaches

Editor, *The Inland Printer*

We print a publication every three months, consisting of a booklet, 48 pages and cover, circulation 11,000 to 12,000, and we do the mailing from our shop. Each copy must be sorted and put into separate mailing bags.

The customer addresses the covers before the books are assembled and these cannot be run according to cities without a great expense to the customer.

We sort the covers before they are put on the books but this complicates the cutting.

Is there any better way of handling this mailing other than the way we are doing it?
—Alvah F. Harrison, President, Harrison Press, Inc., Trenton, N. J.

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Manuscripts

The *Inland Printer* will accept manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 79 West Monroe Street, Chicago 3, Illinois.

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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry has been made at Long Prairie, Minn. Post Office



Associated Business Papers



Magazine Publishers Assn.

Audit Bureau of Circulations



**"I'M CERTAINLY GLAD
WE TOOK A SECOND LOOK**

**— AND GAVE YOU
THE JOB"**



In that second look,

the customer saw enough to inspire his confidence. He really wanted to be proud of this job. He wanted good composition, without "rivers" or "widows." He wanted good paper, with folds that wouldn't break. He wanted a well-fitting, good-looking, serviceable envelope, nicely printed. And, of course, he wanted everything in a hurry . . .

You, in turn, had confidence in your Paper Merchant and his suppliers. Your Merchant was able to recommend dependable stocks and envelopes, and to furnish dummies and samples. He did more, in fact—he arranged to have the envelopes *mill-printed* by U.S.E. and delivered to you, boxed and guaranteed—ready to go out with your shipment.

* *

Take a second look at your envelope printing business. Remember, someone will supply the envelopes, so why not you? If you'd rather not print them, have them *mill-printed* by U.S.E.

The whole story is told to you *and for you* in these folders which you can obtain, free, from your envelope supplier, or write to Advertising Department at



UNITED STATES ENVELOPE COMPANY



SPRINGFIELD 2, MASSACHUSETTS

15 Divisions from Coast to Coast

EP-2

LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

Will Sell Out-of-Print Books

Editor, *The Inland Printer*

I have a good copy of "Commercial Engraving and Printing" by Charles W. Hackleman which has a copyright line of 1921 and also a copy of "The Invention of Printing" by Theodore L. DeVinne which bears an 1876 copyright.

Both of these books are in very good condition and I am wondering whether you could suggest to me a method of selling these two volumes, as I no longer have any use for them.

—Henry C. Bucher, Henry Bucher & Co., Cleveland, Ohio

Henry L. Bullen Widow in Need

Editor, *The Inland Printer*

I am making this direct appeal to you because the Club of Printing Women of New York have initiated a plan to save the widow of Henry L. Bullen from a home of destitute women.

Since Henry's death in 1938, Grace Bullen has endeavored to make a living. In 1946, she had two coronary attacks and has been under constant care of a socially-minded physician. She is living with a widowed sister, 86 years of age, and is sharing a small pension which her sister receives. They live in the Bronx in a very small walk-up apartment and even postage stamps are budgeted.

In view of the fact that Grace helped Henry in all of his researches and did most of his correspondence, it is my hope that our friend J. L. Frazier would be in a position to make an appeal to the readers of *The Inland Printer* to take care of Grace in her declining years.

I am sure that "J. L." would like to make some contribution. Checks or cash can be forwarded to me as I am acting as trustee.

—Robert L. Leslie, The Composing Room, Inc., 130 West 46th Street, New York 36, New York

Wants More Typographic Landscape

Editor, *The Inland Printer*

In the work of an advertising agency typographer, much time is spent in the preparation and mark-up of the copy to insure an even and satisfactory work flow in the plant.

Would it not be possible to have a series of articles by some professionals actually engaged in this phase of work, with specific rather than general examples to illustrate their points? It might even be useful to include the way in which mechanicals are prepared to enable the compositor, in this photosetting-conscious age, to see a little more than usual of his typographical landscape.

—Louis Agostini, Brooklyn, New York

We're Still a Vital Force!!

Editor, *The Inland Printer*

Thank you for your nice article regarding the Research and Engineering Council. I think its work is getting more clearly cut and there is more coordination between research and management.

You have certainly built the magazine to a very high standard. It has become a vital force in the printing industry.

—Felton Colwell, Colwell Press, Minneapolis 15, Minnesota

PAASCHE

**THE ONE REALLY GREAT NAME
FOR "NO ink OFFSET"**

Yes, the One Great Name, the Original

Twenty-four years ago the first Paasche "NO ink OFFSET" Unit was installed at the plant of the Foxon Company, Providence, Rhode Island. Although many additional units have been added, this original machine is still in effective use today.

Over 20,000 Presses Are Now Equipped with the Paasche "NO ink OFFSET" Process Units in the United States alone. This Process has been widely imitated but never equalled! Very great advancement has been made in design and methods comparable to the march of progress of the Graphic Arts Industry during the past two and one-half decades.

**For the Positive Prevention of Offset
And Smudging in All Types of Printing**

Regardless of the process you select—FLUID or POWDER or a COMBINATION of FLUID and POWDER—You can be assured that it will definitely stop ink offset and eliminate Smudging—Racking—Ink Doping, etc., more efficiently than any other method.

Eliminate the Gamble of Ink Offset

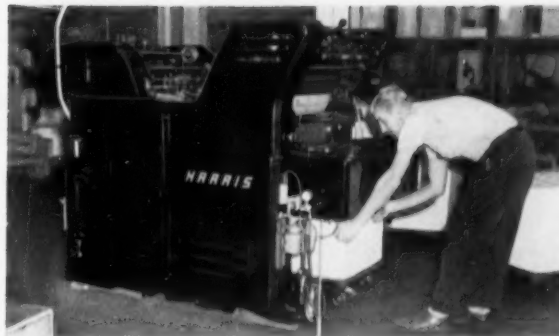
Why experiment with cheap untried equipment or methods? For more than 24 years Paasche "NO ink OFFSET" Process has proved beyond a question of doubt that ink offset is best prevented through the use of the Paasche "Process."

Get All the Facts from One Reliable Source—

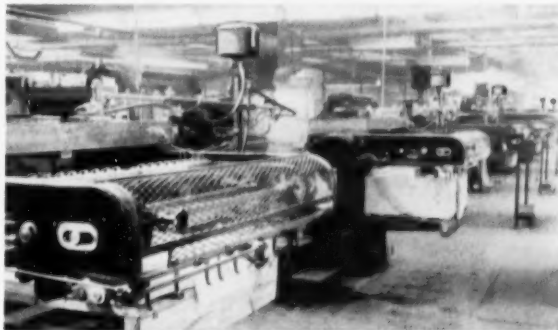
USE the Paasche "NO ink OFFSET" Process. Use the Process that is endorsed by thousands of the Country's Leading Printing Plants.

**Paasche Units Available for Every Press
And Every Type of Printing—**

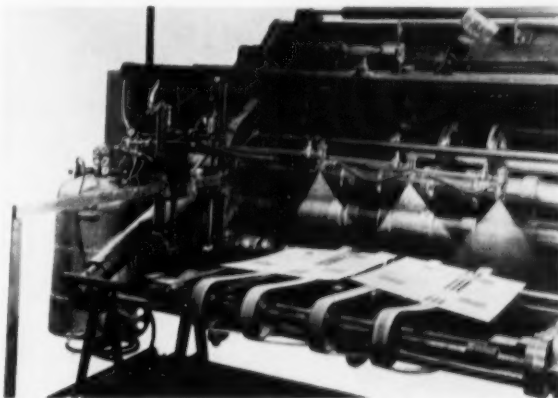
FLUID UNITS—POWDER UNITS or COMBINATION of FLUID AND POWDER UNITS—Press-mounted Units—Portable Stand Units—and Electrically Operated Compressor Units—



Paasche Powder Unit installed on Harris Press. Owner says: "We have tried many other units but find the Paasche Unit most satisfactory."



One of America's largest Lithography Plants uses Paasche NFP-64 "NO ink OFFSET" Fluid Units exclusively to maintain production schedules. They say: "Our Paasche Units have definitely licked the offset problem; they are excellent."



NFP-3 Head 84" Pressmounted "NO ink OFFSET" Fluid Unit mounted on a Hooper Carton Printer. F613-60 Gal. Pressure Feed Solution Tank feeds solution under pressure to 5 Carton Presses, each equipped with PAASCHE Units.

USE PAASCHE APPROVED SOLUTIONS & POWDERS FOR BEST RESULTS

See your Local Printing Equipment Dealer or Write—

PAASCHE AIRBRUSH CO.

Division, Cline Electric Manufacturing Co.

1905 W. DIVERSEY PKWY.

CHICAGO 14, ILLINOIS

how to get the right printing equipment right now

BEFORE YOU BUY—
consult ATF's complete line...
whatever your printing needs.

Get the facts. Use the checklist
below to indicate the equipment
in which you are interested.
Use coupon on opposite page to
get more detailed information.

OFFSET

Web-Fed Presses

- ☐ Publication Presses
- ☐ Commercial Job Presses
- ☐ Business Forms Presses
- ☐ Specialty Presses

Sheet-fed Presses

- ☐ Single Color, up to 42" x 65"
- ☐ Two Color, up to 48" x 65"
- ☐ Perfecting, 38" x 53"

LETTERPRESS

Web-Fed Presses

- ☐ Publication Presses
- ☐ Rubber Plate Presses

Sheet-fed Presses

- ☐ Cylinder Presses, up to 35" x 37"
- ☐ Form Presses

GRAVURE

Web-fed Presses

- ☐ Publication Presses
- ☐ Packaging Presses
- ☐ Specialty Presses

Sheet-fed Presses

- ☐ Two to Six Colors, 20 1/4" x 28 1/4"
- ☐ Two to Six Colors, 35" x 50"
- ☐ Form Presses

FLEXOGRAPHIC

Sheet-fed Presses

- ☐ Four Colors, 11" x 17"
- ☐ Four Colors, 18" x 22"
- ☐ Six Colors, 18" x 26"
- ☐ Other sizes to suit

Roll-to-Roll Presses

- ☐ Three or Six Colors,
widths: 12 1/4", 17", or 20 1/4"
- ☐ Three to Six Colors,
widths: 26 1/4", 31 1/4", 37", or 43"

through ATF's printing progress plan

How many hundreds or thousands of dollars are *you* losing this year because of obsolete equipment? You can put an end to this "No. 1 profit-stealer"—right now.

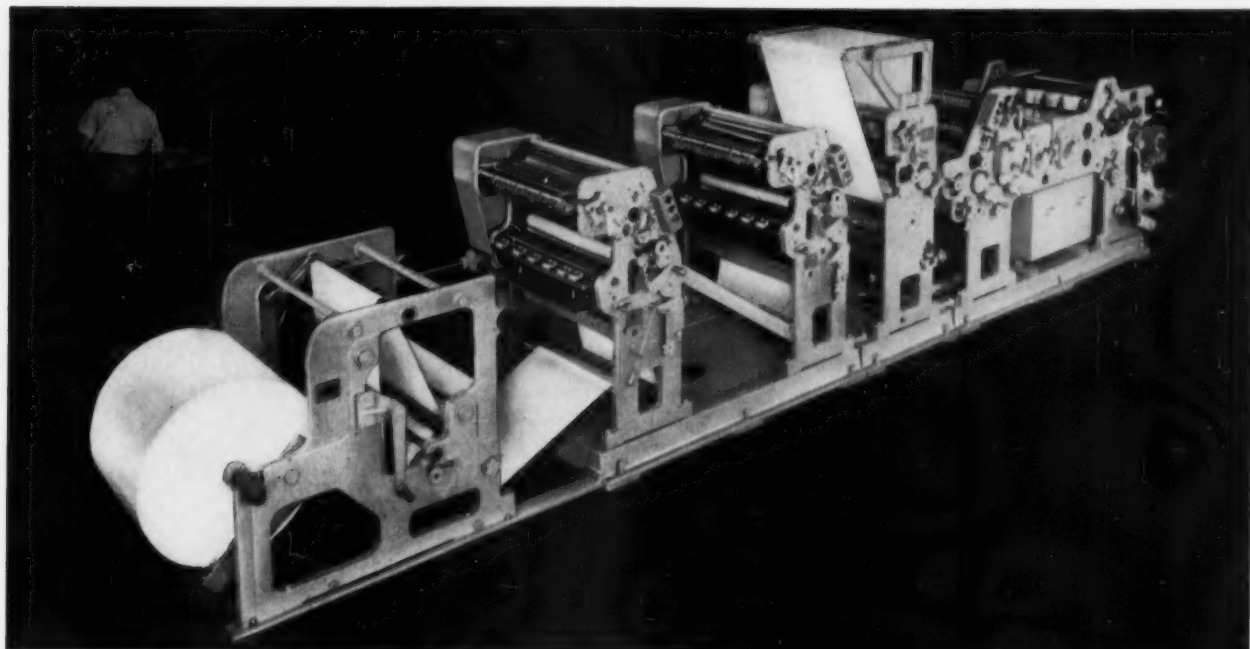
"But," you ask, "can I afford the equipment I need?" ATF answers with the most liberal, lowest-cost finance plan in the industry. Good trade-in allowances, low monthly payments with simple interest on the unpaid balance make "pay-as-you-earn" purchasing possible. Or you can *lease* ATF equipment, if you prefer. Ask your ATF Representative for full details on either plan.

ATF's Printing Progress Plan offers you the *right equipment* from the most complete line available in the graphic arts industry. *Only ATF* offers sheet-fed and web-fed offset presses, sheet-fed and web-fed letterpresses, sheet-fed and web-fed gravure presses, and web-fed flexographic presses—the right press and the right process for nearly every printing requirement.

ATF Service helps you keep your equipment producing profits. A call to Western Union "Operator 25" brings prompt action, should an emergency arise. ATF Spare Parts Kits provide low-cost replacements, on hand when you need them, for parts normally subject to wear (tapes, sucker tips, belts, etc.).

ATF

better — more profitable printing from the most

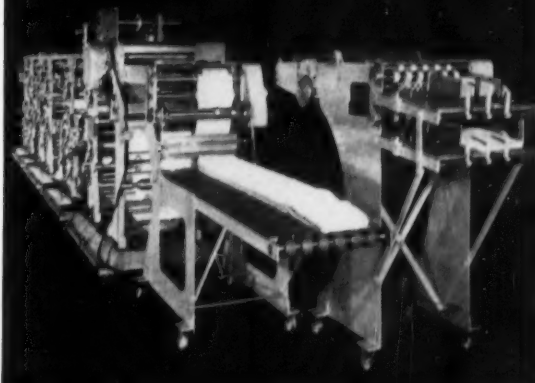


**standard business forms
presses . . . newest
additions to ATF's line**

Profitable business forms printing begins with an ATF Standard Business Forms Press. The standard 17" press shown above takes paper up to 26" wide and runs at speeds up to 500 feet per minute. It is compact, yet fully accessible. All printing units (two offset and one rubber plate) are well below eye level. All auxiliary units, such as imprinting, numbering, file hole and line hole punching, perforating, etc., are housed in a single frame. A standard press 22" (cylinder circumference) by 26" (maximum web width) is also available.

Other ATF Business Forms Presses are available in sizes from 14" to 24" cylinder circumference—for offset printing, rubber plate printing, or a combination of the two. They are designed to produce the finished products you want—including collating and gluing when desired. Whatever your forms printing problem, it will pay you to check first with your ATF Representative.

ATF's new high-speed Standard Business Forms Presses boost both production and profits.



New ATF Printing Collator prints 5 rolls of paper (2 on both sides), interleaves with carbon, punches, perforates, numbers, glues, etc. Uses rubber plates, delivers either snap-out or continuous forms—with deliveries changed in minutes.



American Type Founders
200 Elmora Avenue
Elizabeth, New Jersey

I'm interested in more information about ATF's _____

Size: _____ Colors: _____

Name _____ Title _____

Company _____

Street and Number _____

City _____ Zone _____ State _____

complete line of equipment



Rainwear by Sherbrooke
Boots by U. S. Rubber

ACCENT ON PROTECTION...

Whatever the weather, packaging must be good for even the best papers to be in top condition when they reach your pressroom. So to assure the best possible protection, Kimberly-Clark has developed the finest, most modern packaging in the industry. Whether you select cartons, cases or skids, your paper is fully protected against damage from handling, sliding, dirt or moisture.

If you're a modern, progressive printer, it will pay you to look to Kimberly-Clark for a complete line of modern coated papers. Every quality level has a careful balance of whiteness, uniformity, opacity, strength and finish—to give you maximum printability and runability. Next time, specify Kimberly-Clark. We're as close to you as your nearest distributor!

• • •

for Modern Lithography . . . Prentice Offset Enamel
Lithofect Offset Enamel • Shorewood Coated Offset
Fontana Dull Coated Offset.

for Modern Letterpress . . . Hifect Enamel • Crandon
Enamel • Trufect Coated Book • Multifect Coated Book.

Kimberly Clark

COATED PRINTING PAPERS

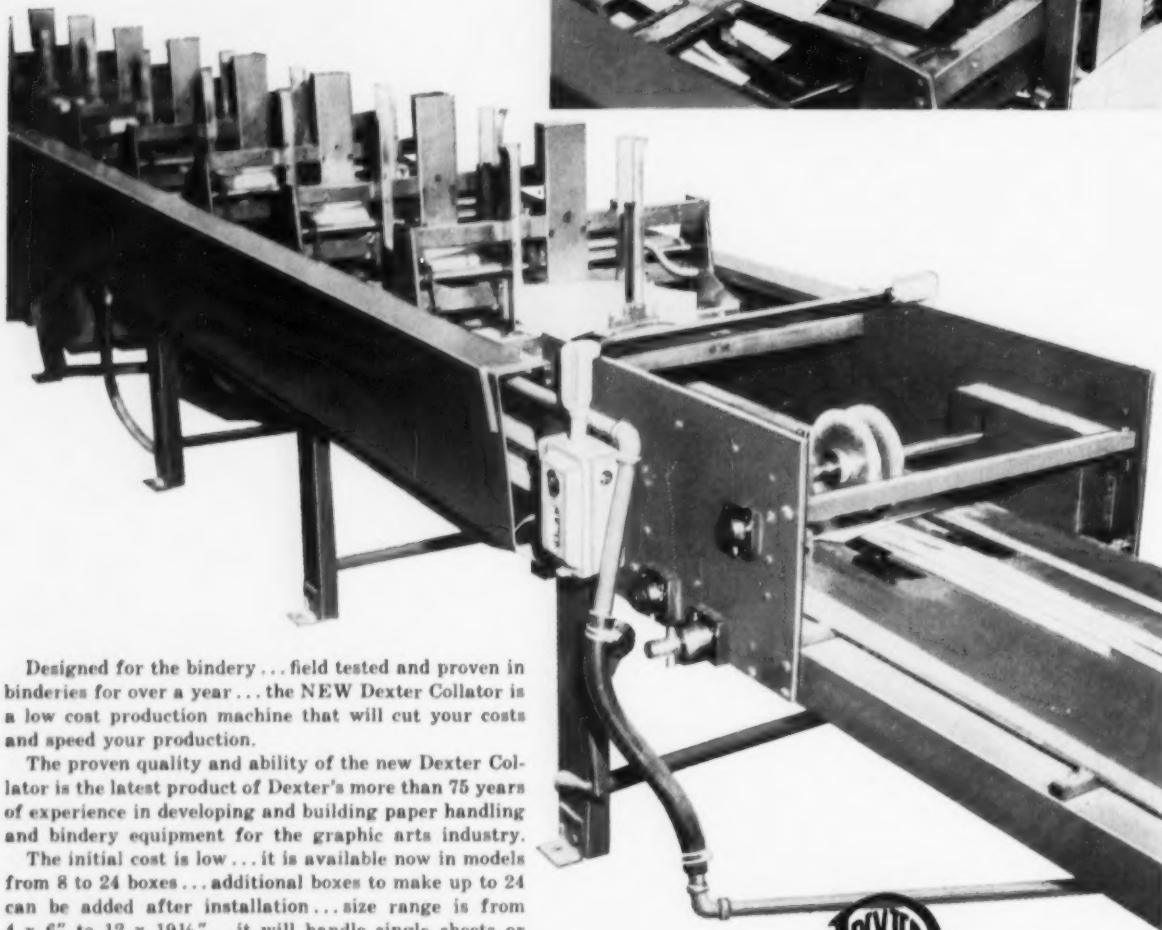
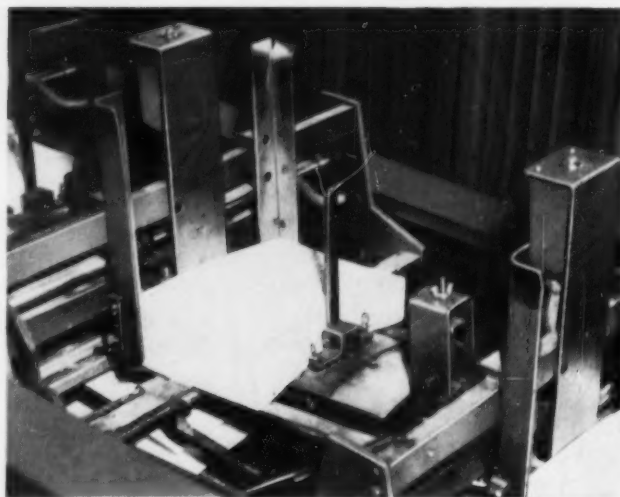


Kimberly-Clark Corporation • Neenah, Wisconsin



THE NEW DEXTER BINDERY COLLATOR

LOW COST!
RELIABLE!
PROFITABLE!



Designed for the bindery... field tested and proven in binderies for over a year... the NEW Dexter Collator is a low cost production machine that will cut your costs and speed your production.

The proven quality and ability of the new Dexter Collator is the latest product of Dexter's more than 75 years of experience in developing and building paper handling and bindery equipment for the graphic arts industry.

The initial cost is low... it is available now in models from 8 to 24 boxes... additional boxes to make up to 24 can be added after installation... size range is from 4 x 6" to 12 x 19 1/2"... it will handle single sheets or signatures from manifold to heavy coated stock... it can be operated at any speed from 1200 to 3600 machine cycles per hour... and it is designed for top loading from either side.

Each box of the Collator is equipped with "no sheet-two sheet caliper". Failure to feed or double-feed stops the machine and lights a signal at box where misfeed occurred. A flat belt delivery is standard.

Your Dexter representative will be glad to give you complete details of this outstanding new addition to the Dexter line. A discussion with him may mean greater profits for you.



DEXTER FOLDER COMPANY

General Sales Office

330 West 42nd Street New York 36, N. Y.



paper problems ●

ask the man with the answers!

What paper are you going to use on your next printing job? As a printer, you probably have a pretty good idea right now.

But it may be a *special* job. Then's the time to call in your Nekoosa paper merchant. He can recommend unusual sizes, weights, finishes... tell you about new papers... show you actual samples.

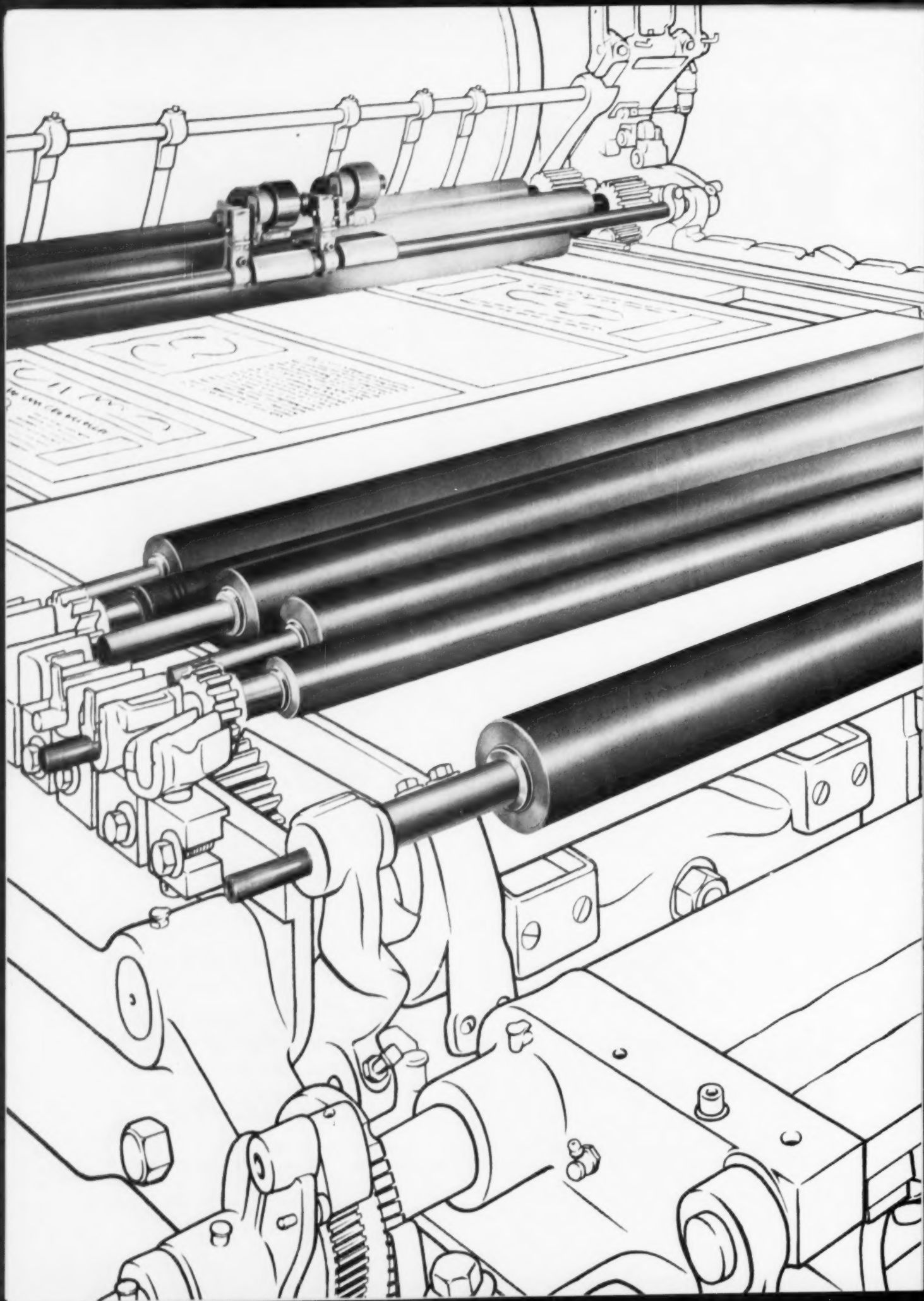
Your Nekoosa paper merchant is always ready to serve you in every way he can. Ask him to come in... *soon!*



YOU THE PRINTER and your

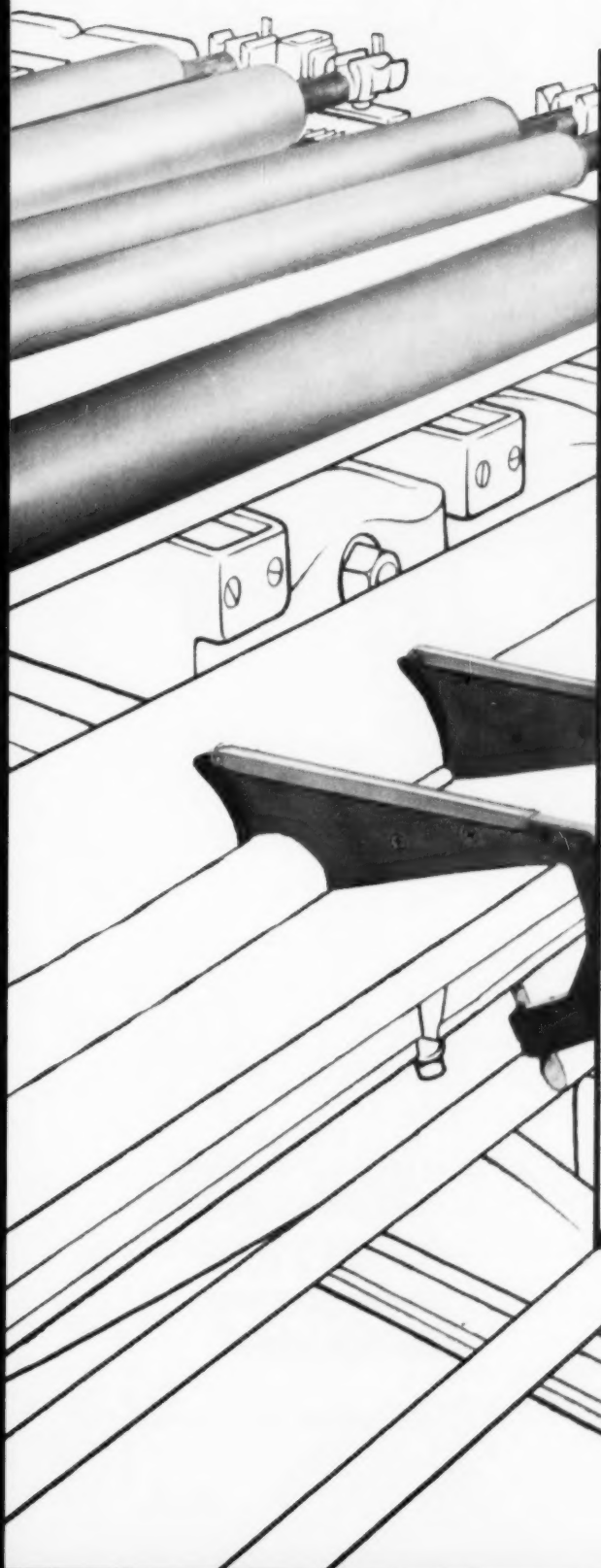
Nekoosa
PAPER MERCHANT
are a team!

NEKOOSA PAPERS: Nekoosa Bond • Nekoosa Ledger • Nekoosa Duplicator • Nekoosa Mimeo
 Nekoosa Manifold • Nekoosa Offset • Nekoosa Opaque • Nekoosa Master-Lucent • and companion ARDOR Papers



Ink laid the way you want it... *every day of the year*

yours with Dayco Rollers



Hot, humid summers, freezing winters, or the quickly changing weather of spring and fall never affect the uniformly fine inking qualities of Dayco Letterpress Rollers.

Because of their specially compounded synthetic rubber, Daycos stay round, never shrink or swell so you don't have to bother changing rollers with the seasons.

Daycos' velvety touch and *just right* tack lay ink *the way you want it laid* for livelier halftones and solids.

With every quality for longer life and superior performance in the important form position, Daycos give even longer service when rotated to the distributor and ductor positions.

Best of all, after Daycos have given you millions of perfect impressions, they can be re-Daycoed like new at far less than their original cost.

Dayco Color Separators and Fountain Dividers enable you to reduce the number of press runs on a multi-color job by printing two, three or even more colors on your one color presses without cutting a single roller.

Get all the money saving facts about Dayco "all season" rollers, Dayco Color Separators and Fountain Dividers. Write Dayton Rubber Co., Dayco Div., Dayton 1, Ohio.

© D. R. 1956

Dayton Rubber
51
YEARS OF PROGRESS

Dayco Rollers . . . for Offset, Letterpress, Newspaper, Gravure, Aniline, Coating, Graining, Steel Mills. Dayco Offset Blankets. Dayco Fountain Dividers. Dayco Color Separators. West Coast Distributor, Tillicum Rubber Co., Lacey, Wash.

Ship fast

UNITED offers 300-mph DC-6A Cargoliner service coast to coast!
UNITED DC-6As offer the on-time dependability of radar-equipped flights!
UNITED alone links major markets in the East, Midwest,
all the Pacific Coast!

Ship sure

UNITED'S special nets and compartments protect printing plates!
UNITED'S mobile pallets allow pre-loading of printed matter
to speed handling!
UNITED'S centralized payload control guarantees
space dependability!

Ship United

UNITED'S Telemeter Airbill means faster
pick-up at terminal points!
UNITED offers reserved Air
Freight space on all
equipment!
UNITED'S Flight Information
provides accurate
en route data for
shippers!



Examples of United's Low Air Freight rates— per 100 lbs.[®]

CHICAGO to CLEVELAND	\$4.78
NEW YORK to DETROIT	\$5.90
DENVER to OMAHA	\$6.42
LOS ANGELES to SEATTLE	\$9.80
CHICAGO to LOS ANGELES	\$17.75
PHILADELPHIA to PORTLAND	\$24.15

*These are rates for printed matter. They are often lower for larger shipments. Rates shown are for information only, are subject to change, and do not include the 3% federal tax on domestic shipments.



For service or information, call the nearest United Air Lines Representative. Write for free Air Freight booklet, Cargo Sales Division, Dept. IP-5, United Air Lines, 5959 S. Cicero Ave., Chicago 38.



Pressure Sensitives help cure many
labeling headaches!

For best results... recommend

KLEEN

STIK®

Pressure-Sensitive **LABELS**

It pays to suggest Kleen-Stik! Individual labels with easy peel-and-press application require no wetting, heating or glue. Once on, Kleen-Stik labels stay tight, won't pop or pucker even on hard-to-label surfaces. Kleen-Stik gives you a dynamic, benefit-packed sales story, attracts more business. Each order more profitable than ordinary gummed label printing. No extra effort . . . simply *extra profit!*

CUT YOUR SELLING COSTS . . . INCREASE YOUR VOLUME

Take orders for KLEEN-STIK Roll Labels, too!

Get in on the huge, eager market for Kleen-Stik continuous roll labels. Every printing account is a prospect, and there's a roll label printer in your area who is ready to work with you.

KLEEN-STIK PRODUCTS, INC.

7300 WEST WILSON AVENUE • CHICAGO 31, ILLINOIS

Pioneers in Pressure Sensitives to the Trade.



Write Today
for your **FREE IDEA KIT**—
labels and displays
to make your sales
easier, faster!



The slowness of shipping kept Jack up for nights
Trying strange mumbojumbo and weird voodoo rites.



Now for magic deliveries without moans or groans
It's dependable **RAILWAY EXPRESS** that he phones!

The big difference is

Reduced rates on shipments of printed advertising matter can mean big savings to you. Whether you're sending or receiving, whether your shipment is big or small, no matter where you ship . . . it pays to specify Railway Express. You'll find it makes the big difference in speed, economy, and safe, sure delivery. Call your local Railway Express Agency for details.

These low rates mean substantial savings on shipments of printed advertising matter in rail Express service

DISTANCE UP TO	CHARGE WILL BE	DISTANCE UP TO	CHARGE WILL BE	DISTANCE UP TO	CHARGE WILL BE
150 miles	4¢ per lb.	1150 miles	9¢ per lb.	2500 miles	15¢ per lb.
400 miles	5¢ per lb.	1550 miles	11¢ per lb.	3000 miles	17¢ per lb.
750 miles	7¢ per lb.	2000 miles	13¢ per lb.	over 3000 miles	19¢ per lb.

Plus valuation coverage!

Yes, you get valuation coverage of \$50.00 on shipments weighing up to 100 lbs. — and above that weight, a valuation coverage at 10¢ a lb. Each shipment subject to minimum charge of \$1.00. Charges shown herein must not exceed the charges at first-class rates.



... safe, swift, sure



Oxford Papers

HELP BUILD
SALES



Who can't put himself into the picture Ben Prins has painted? The enthusiasm of the family over the new car — the anxious waiting to hear what deal will be offered. But there is little doubt that another sale is about to be made.

American manufacturers in all fields know the importance of making their new models ever more alluring. They also know the importance of presenting them in persuasive advertising and booklets. Right here is where Oxford papers fit into the picture. Oxford quality can be depended on to do full justice to quality products. For specific examples, call your nearby Oxford Merchant or write us direct.



This insert is a sample
of the offset results
you can get on



PLANOFLEX is one of Oxford's three new coated offset papers. All rank high in brightness, opacity and appearance and have excellent dimensional stability. A new, exclusive coating formula gives them a level, polished surface with high pick-resistance for outstanding press results in monotone and full color.

PLANOFLEX is a moderately priced, coated-two-sides offset paper with printing qualities comparable to higher priced offset enamels. Planoflex was developed especially for quality offset reproduction of booklets, catalogs and other commercial printing in monotone and full color. It takes varnish, lacquer gloss inks and embossing to perfection.

SWIFT RIVER is a low priced, coated-two-sides offset sheet approaching Planoflex in printing qualities and appearance. It is recommended for quality offset reproduction in monotone and full color. Like Planoflex, Swift River also takes varnish, lacquer gloss inks and embossing.

UNIFLEX-C15 is a companion sheet to Planoflex in coated-one-side offset. It is equal to Planoflex in printing qualities and appearance. Uniflex was developed especially for the packaging field, for bottle, can and box labels, box liners, cigarette cups, display mountings, package wraps, window strips and other similar uses. It has the same excellent qualities as Planoflex for varnishing, lacquering, gloss ink printing and embossing.

TWO VALUABLE AIDS: (1) The **OXFORD PAPER SELECTOR CHART** helps you select the right grade of paper for each job. (2) The **OXFORD PAPER COST CALCULATOR** quickly gives the exact cost per 1000 sheets for common weights and sizes of printing papers. Ask your nearby Oxford Merchant or write us direct.

Nation-wide Service Through Oxford Merchants

Albany, N. Y.	W. H. Smith Paper Corp.
Asheville, N. C.	Henley Paper Co.
Atlanta, Ga.	Wyant & Sons Paper Co.
Augusta, Maine	Carter Rice Storrs & Bement
Baltimore, Md.	The Mudge Paper Co.
Bethlehem, Pa.	Wilcox-Walter-Furlong Paper Co.
Boise, Idaho	Blake, Moffitt & Towne
Boston, Mass.	Carter Rice Storrs & Bement
Buffalo, N. Y.	Franklin-Cowan Paper Co.
Charlotte, N. C.	Henley Paper Co.
Chicago, Ill.	Birmingham & Prosser Co.
	Bradner, Smith & Co.
	Marquette Paper Corporation
	Midland Paper Company
	The Whitaker Paper Co.
Cincinnati, Ohio	The Johnston Paper Co.
	The Whitaker Paper Co.
Cleveland, Ohio	The Cleveland Paper Co.
Dallas, Texas	Graham Paper Co.
Dayton, Ohio	The Whitaker Paper Co.
Des Moines, Iowa	Birmingham & Prosser Co.
Detroit, Mich.	Chope Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Gastonia, N. C.	Henley Paper Co.
Hartford, Conn.	Green & Low Paper Co., Inc.
	Carter Rice Storrs & Bement
High Point, N. C.	Henley Paper Co.
Indianapolis, Ind.	MacCollum Paper Co.
Kalamazoo, Mich.	Birmingham & Prosser Co.
Kansas City, Mo.	Birmingham & Prosser Co.
	Graham Paper Co.
Knoxville, Tenn.	Louisville Paper Co.
Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Graham Paper Co.
	Louisville Paper Co.
Lynchburg, Va.	Caskie Paper Co., Inc.
Manchester, N. H.	C. H. Robinson Co.
Memphis, Tenn.	Louisville Paper Co.
Milwaukee, Wis.	Allman-Christiansen Paper Co.
	Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Leftholm Co.
Nashville, Tenn.	Graham Paper Co.
Newark, N. J.	Bulkley, Duntion & Co., Inc.
New Haven, Conn.	Carter Rice Storrs & Bement
New Orleans, La.	Graham Paper Co.
New York, N. Y.	Baldwin Paper Co., Inc.
	Bulkley, Duntion & Co., Inc.
	Green & Low Paper Co., Inc.
	Kennelly Paper Co., Inc.
	The Whitaker Paper Co.
Oakland, Calif.	Blake, Moffitt & Towne
Omaha, Neb.	Western Paper Co.
Pawtucket, R. I.	Carter Rice Storrs & Bement
Philadelphia, Pa.	Atlantic Paper Co.
	Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	General Paper Corp.
	Brubaker Paper Co.
Portland, Maine	C. H. Robinson Co.
Portland, Oregon	Blake, Moffitt & Towne
Reno, Nevada	Blake, Moffitt & Towne
Richmond, Va.	Cauthorne Paper Co.
Rochester, N. Y.	Genesee Valley Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Birmingham & Prosser Co.
	Graham Paper Co.
	Shaughnessy-Kniep-Hawe Paper Co.
	Tobey Fine Papers, Inc.
San Bernardino, Calif.	Blake, Moffitt & Towne
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
South Bend, Ind.	Birmingham & Prosser Co.
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Carter Rice Storrs & Bement
	Mill Brand Papers
	Paper House of New England
Stockton, Calif.	Blake, Moffitt & Towne
Tacoma, Wash.	Blake, Moffitt & Towne
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	John Floyd Paper Company
Worcester, Mass.	Carter Rice Storrs & Bement
York, Pa.	The Mudge Paper Co.

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. ★ OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio

ATTENTION:

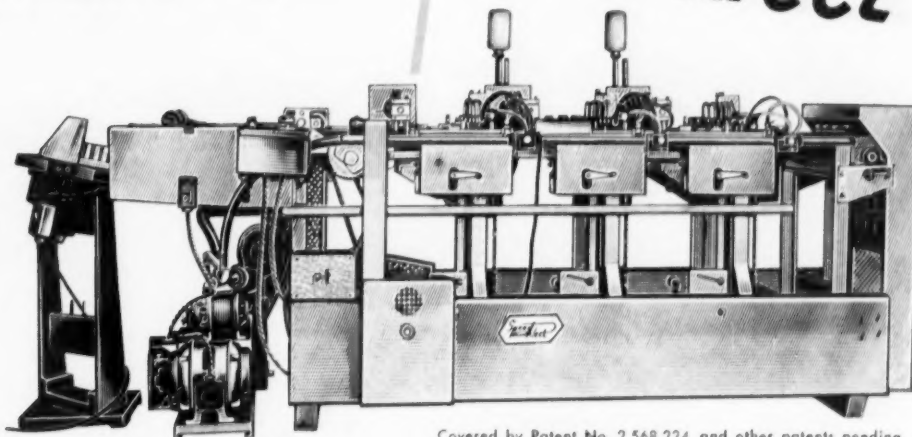
ROTARY PRINTERS

Here it is!

a 3 STATION

Model 31-1G

Speed
COLLATOR
klect



Covered by Patent No. 2,568,224 and other patents pending

HIGH-SPEED SECTION PASTER!

To automatically gather and glue sections or single carbon sheets between sections in 2 or 3 stations

- ★ Quicker change over
- ★ Improved detection
- ★ Higher speeds... greater production
- ★ Reduced setup time
- ★ Improved speed control
- ★ Quick glue cutoff
- ★ Improved carbon paper control
- ★ Smoother, quieter operation

Didde-Glaser, INC
Emporia, Kansas

New York Sales Office... 55 West 42nd Street, New York, N. Y.
Sole Canadian Distributors... SEARS LIMITED,
Montreal, Toronto, Winnipeg, Calgary, Vancouver

**SEND
FOR
FULL
INFORMATION
TODAY**

Name _____

Company _____

Address _____

City _____ State _____

Double

coated
offset at
no extra
cost !



> high
stability!

> trouble-free
press performance!

> quick
ink-setting!

> superior
pick resistance!

> brighter
color!

> maximum
uniformity!

Now double coated on the papermaking machine... Consolidated Enamel Offset Papers offer greater value than ever before!

Just name the qualities you've always wanted in enamel offset paper. Trouble-free press performance? Uniform reproduction quality? High dimensional stability? Superior pick resistance?

These are just a few of the many advantages double coating now offers in Consolidated's PRODUCTOLITH, CONSOLITH GLOSS AND CONSOLITH OPAQUE.

Consolidated . . . the company that pioneered modern on-the-machine enamel papers . . . now offers offset papers, *double coated on both sides* in a single high-speed operation on the papermaking machine.

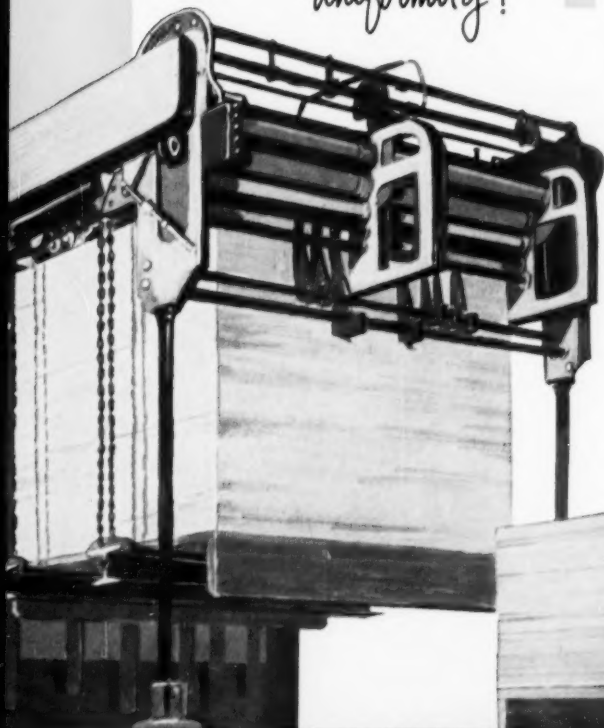
As a result, the entire line of Consolidated Enamel Offset Papers now gives you all the advantages of double coated performance at no increase in prices!

Free trial sheets! Your Consolidated merchant will be glad to give you trial sheets of these amazing new offset values. Run them yourself. Compare performance, cost and results. See why, grade for grade, this streamlined double coating method makes Consolidated Enamel Offset Papers the top performers on the market today.

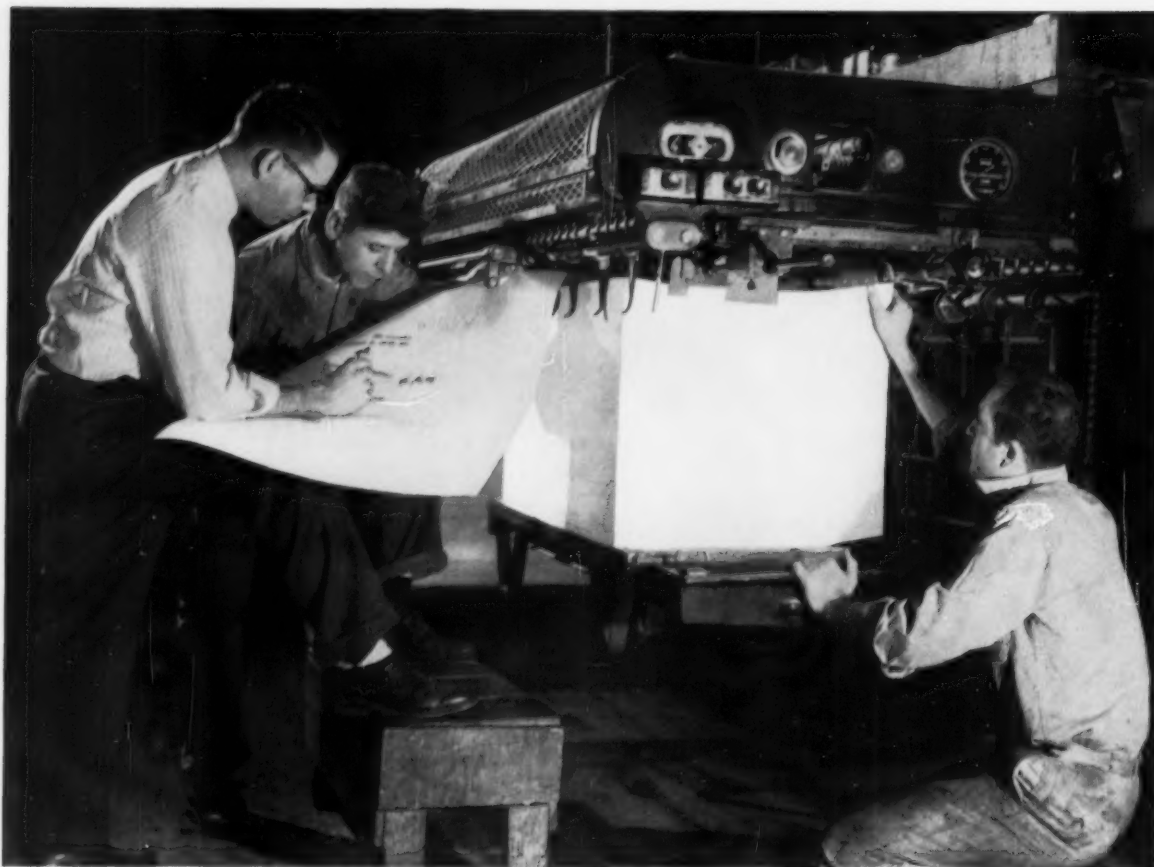
Consolidated

ENAMEL PRINTING PAPERS

production gloss • modern gloss • flash gloss • productolith • consolith gloss • consolith opaque
CONSOLIDATED WATER POWER & PAPER CO. • Sales Offices: 135 So. LaSalle St., Chicago 3, Ill.



You can get it all from Mead—*Papermakers to America*



Mead Cover Papers Add Beauty and Character to Booklets and Catalogues

The cover is the front door, the showcase for every catalogue, booklet and brochure that leaves your shop. Each is certain to make a good first impression and stand up better if the cover stock you use is from among the long list of cover papers made by Mead. No matter what the job or budget, you'll find a Mead cover stock ideally suited to your purpose. There's the new Black & White Coated Cover, a perfect match, a perfect cover, for any job printed on Mead's beautiful Black & White Enamel, the aristocrat of

superfine coated papers. There's Dilcol Translucent and Printflex Coated Cover, both available in sparkling white and ready to do full justice to the finest halftones and full-color subjects. There's Potomac Cover, tops in the field for its printability, fine quality, and wide range of handsome colors. The Mead cover line also includes many other specialty covers famous for their versatility, quality and economy. Each was designed with your needs in mind. All are standard products of The Mead Corporation.



THE MEAD CORPORATION

Papermakers to America

Sales Offices: Mead Papers, Inc., 118 West First Street, Dayton 2, Ohio
New York • Chicago • Boston • Philadelphia • Atlanta

Mead Cover Papers

- Black & White Coated Cover
- Dilcol Translucent
- Dilcol Offset Translucent
- Printflex Coated Cover
- Printflex Offset Coated Cover
- Leatheright Cover
- Spotlight Cover
- Highlight Cover
- Potomac Cover
- Potomac Velour
- Wood Grain Cover

Ask your paper merchant for samples
of these papers


FOLLOW THIS SERIES

Learn the reasons for
the outstanding
performance of
Hamilton Collators.

**"A COLLATOR
IS NO BETTER
THAN ITS
CONTROL"**

LIKE THE U. S. MARINES...

HAMILTON CONTINUOUS COLLATORS

"... HAVE EVERYTHING UNDER CONTROL"

In the Business Forms Dictionary

"HAMILTON COLLATOR" means, PRECISION-CONTROL-AT-HIGH-SPEED.

PRECISION-CONTROL is insured by: —

- A. Automatic web feed control.
- B. A full-length "pin-band" engaging the web for approximately 90% of unwound length.
- C. Carbon glued to web at unwind point affords positive control of carbon throughout unwound length.

HIGH-SPEED OF WEB, with resultant maximum output and revenue, are the happy benefits from this precision-control so carefully built into a Hamilton Collator.

HIGH-SPEED to collator operators is normal-speed with a Hamilton @ 225 feet per minute, or 18,000 sets of 8-1/2-inch forms, or 27,000 sets of 5-7/8-inch forms per hour.

HIGH-SPEED production on a Hamilton Collator is smooth, just as smooth with 12-copy sets (plus 11 carbon sheets) as with any fewer number of copies!



The HAMILTON TOOL COMPANY
900 HANOVER ST., HAMILTON, OHIO

Leadership THROUGH PIONEER RESEARCH

What's label paper doing in a bathtub?

You might wonder. But a nationally-famous, mid-western manufacturer of bath-tubs doesn't. Label paper in his bath-tubs earns him thousands of additional sales.

During installation bath-tubs are subjected to some pretty rough treatment . . . Workmen throw tools in them, stand in them and, in general, abuse them.

This results in scratching or chipping of the extremely brittle porcelain on the tub. A McLaurin-Jones paper merchant heard of this problem. He went to the mid-western bath-tub manufacturer and suggested he line the tub with a protective paper.

We recommended a special printed label paper with a water soluble gumming. After the tub is installed, and ready for use, filling the tub with water "soaks off" the protective paper lining.

To date we've sold this mid-western manufacturer a lot of this M-J special label paper with water soluble gumming. He's sold a raft of bath-tubs because he offers builders the protection of the paper lining, with the simplicity of "soak off" removal.

The sign of the most complete label line! . . .



You may not be interested in plumbers or bath-tubs. But you are interested in a label paper that answers your specific printing or packaging need.

You know, from experience, that a label is no better than the paper on which it's printed. McLaurin-Jones offers you over 100 years of experience gumming and coating paper *plus* the most complete line of label papers in the country.

Whatever your label problem in printing or packaging, we welcome the challenge to meet it and solve it.

Remember a label is no better than the paper on which it's printed . . . specify M-J label paper and you start with the *best!*

McLAURIN-JONES COMPANY

MILLS: Brookfield & Ware, Mass. Homer, La.
OFFICES: New York, Chicago, Cincinnati, Los Angeles

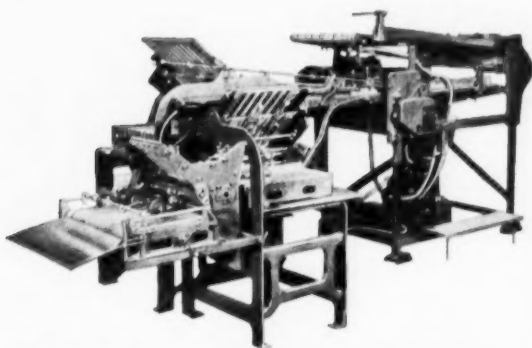


50 YEARS IN AMERICA
... 100 YEARS OF EXPERIENCE

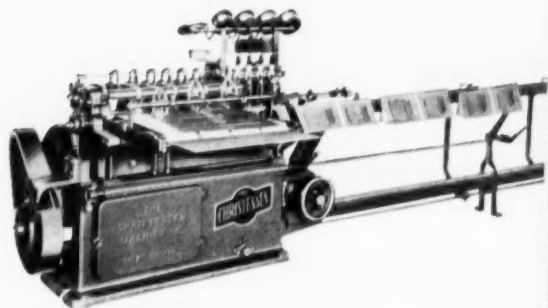
M-J WARETONE • M-J Instantaneous & Delayed Action HEAT SEAL • M-J PLATEDS
M-J Self-Adhesive DRY-STIK • M-J OLD TAVERN • M-J Guaranteed FLAT GUMMED

Machinery, built to do
more jobs... better!

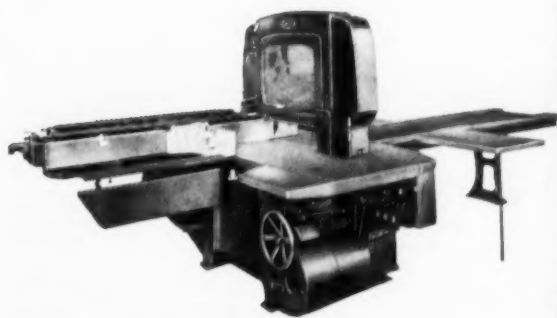
Turn Printing into PROFITS!



FOLDING is the first step in achieving profits from pamphlets... and Cleveland Folders, available in a wide range of sizes, are the standard of the industry. Precision-built, of top quality materials and workmanship, every Cleveland is designed for many years of high-quality, high-speed production.



GATHERING & STITCHING of folded signatures is the next step to bindery profits. The Christensen Gang Stitcher, in the model best suited to your needs, will gather and saddle stitch as fast as operators can feed it... up to 7500 books or gangs per hour with McCain Automatic Feeders... with unvarying accuracy and reliability.



TRIMMING of stitched booklets is the final profit-making step before delivery. The versatile Brackett Safety Trimmer will trim booklets at more than twice the speed of guillotine cutters... and can, with minimum change over, cut labels, form sheets, pads, flat sheets, etc. Work flows under the knife to a conveyor and wrapping tables, thus eliminating double handling.

ILLUSTRATED CIRCULARS ARE AVAILABLE
FOR ANY OF THE ABOVE MACHINES



DEXTER FOLDER COMPANY

General Sales Office

330 West 42nd Street New York 36, N. Y.

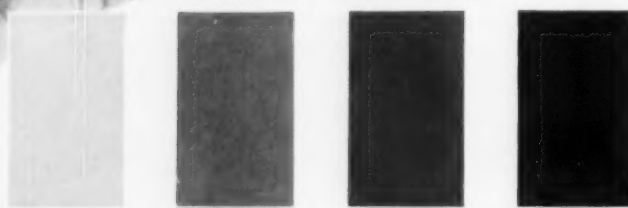


More
valuable
production time
with

3M MAKEREADY[®]

3M MAKEREADY[®]

Before Exposure



25%

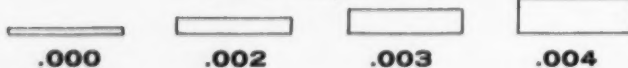
50%

75%

100%

Per Cent of Tone Value

After Exposure



.000

.002

.003

.004

Approximate Rise
of Tonal Areas

Precision Makeready: Here's how: After the form is leveled, pull a printed proof directly on the plastic-coated 3M MAKEREADY overlay paper. After exposure in the 3M dry-process EXPOSURE Unit, the plastic-coated overlay rises *dot-for-dot* in relation to the density of the ink.

3M Brand Makeready saves time and money—proof to press.

New 3M MAKEREADY[®] Saves Time gives standardized dot-for-dot pressure correction

A free demonstration of this entirely new concept of letterpress makeready takes but a short time . . . and, it can save you many hours and dollars *every working day!* No more time-consuming hand cut spot sheet methods for you! Now, you can make 3M Brand MAKEREADY overlays in but a fraction of the time it takes for hand correction.

3M MAKEREADY provides proper correction resulting in sharper, cleaner quality throughout the longest runs with assured uniformity. One of the largest established printers in New England calls this new 3M MAKEREADY process "the most forward step in letterpress printing in the last two generations".

Write today for complete information and samples of 3M MAKEREADY overlay sheets. Due to demand, installations are presently limited to areas east of the Rocky Mountains.

Minnesota Mining and Manufacturing Company, Dept. KE-56, St. Paul 6, Minnesota

3M MAKEREADY[®]



"3M" is a registered trademark of Minnesota Mining and Manufacturing Company, St. Paul 6, Minnesota. General Export: 99 Park Avenue, New York 16, N.Y. In Canada: P.O. Box 737, London, Ontario.



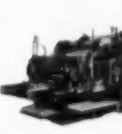




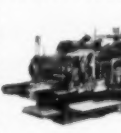







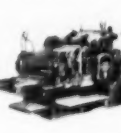




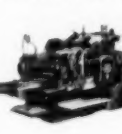


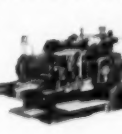







New 3M Exposure Unit occupies but a minimum of floor space (approx. 9sq. ft.) Takes 3M MAKEREADY sheet sizes up to 25" x 72."



MAY ORIGINAL HEIDELBERG 1956

every minute...of every working day...of every month...of every year

ORIGINAL HEIDELBERGS *produce the best profit for you!*

<i>sunday</i>	<i>monday</i>	<i>tuesday</i>	<i>wednesday</i>	<i>thursday</i>	<i>friday</i>	<i>saturday</i>
70,000 HEIDELBERGS NOW IN USE... WORLD WIDE	70,000 HEIDELBERGS NOW IN USE... WORLD WIDE					
						
						
						
					70,000 HEIDELBERGS NOW IN USE... WORLD WIDE	70,000 HEIDELBERGS NOW IN USE... WORLD WIDE

The Original Heidelberg automatic platens—whether 10x15 or 12x18—and the Original Heidelberg automatic cylinder (the world's finest press) will give you less down-time and have more time-saving and profit-making features than any other press. To enjoy every working day with profit-making printing so you can really enjoy those weekends, contact your nearest Heidelberg distributor.



HEIDELBERG SALES AND SERVICE

73-45 Woodhaven Blvd., Glendale 27, Long Island, N.Y.
118 East 12th Street, Los Angeles 15, California
6319 Eppes St., P.O. Box 12301, Houston 17, Texas

- ☐ Send a representative to see us.
☐ Give us details on
☐ 10x15 ☐ 12x18 ☐ 21x28

name _____

address _____

city _____ zone _____ state _____

NEW YORK • LOS ANGELES • HOUSTON • COLUMBUS • CHICAGO • KANSAS CITY • MINNEAPOLIS • SALT LAKE CITY • DENVER • ATLANTA • PORTLAND • SAN FRANCISCO • SEATTLE



In recognition of the
by Printers, and of the
who sell PLOVER BOND,
Letterhead Competition

you can *win a wonderful*

Here's your chance to win national recognition for the quality of your craftsmanship . . . and an all-expenses paid week-end in wonderful Wisconsin at the fabulous *Northernaire*, world famous luxury resort in the wilds of the beautiful lake country!

And on that wonderful week-end, 24 winners—12 printers and 12 paper salesmen—will be awarded the distinguished Golden Plover trophy and become members of the exclusive "Order of the Golden Plover."

In a matter of minutes, you can have your letterhead entries on the way . . . and *you* may be on *your* way to the time of your life . . . as a guest of Whiting-Plover Paper Company from the moment you leave home until your return!



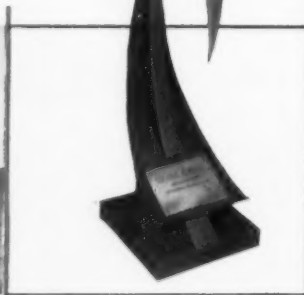
Fun headquarters for Letterhead Competition winners . . . the fabulous *Northernaire*, set like a jewel in a 3000 acre estate, surrounded by 27 beautiful Wisconsin lakes.



Golf on the sporty *Northernaire* course is one of many outdoor activities Letterhead Competition winners will enjoy on their all-expenses paid Wonderful Week-end in Wisconsin!



Famous for fighting fish, Wisconsin lakes and streams offer Competition winners a chance to pit their skills against monstrous muskies, acrobatic bass and other fish.



The distinguished Golden Plover trophy, designed especially for this Competition, will be awarded to each of the 12 printers and 12 paper salesmen winners.

craftsmanship demonstrated on PLOVER BOND
services of Distributor Salesmen
Whiting-Plover Paper Company sponsors a

week end in Wisconsin!



So easy to enter... so do it now!

Nothing to buy, nothing to sell, no box-tops required! Just check the simple *Competition Rules*, then mail your entries.

All entries will be acknowledged but none can be returned. Letterheads will be judged on the basis of excellence of reproduction and design quality, with each factor of equal importance. Decisions of the Judges are final. Judges are *Howard A. Guernsey*, head of *Whitaker Guernsey Studio, Inc.*, Chicago, who has judged several Chicago Art Directors Club competitions; *R. Hunter Middleton*, Director of Design, *Ludlow Typograph Co.*, Chicago, Association typography contests; and *Dr. Albert Sutton*, Chairman of the Graphic Arts Department, *Medill School of Journalism*, Northwestern University, Evanston, who has served as judge for a variety of graphic arts competitions.

The 12 printer and 12 paper salesmen winners will be notified by telegram immediately after

judging is completed. Whiting-Plover Paper Company will make all travel arrangements for "Wonderful Week-end in Wisconsin" winners to arrive on Friday, September 28 and return on Monday, October 1, 1956.

And, remember, the entire trip—coming and going and while you are enjoying your Wonderful Week-end in Wisconsin—is "on the house!"

A portfolio of winning letterheads will be produced after the Competition. Letterheads for this purpose will be purchased from the 12 winning printers by Whiting-Plover Paper Company.

Look! 48 Honorable Mention Awards, too!

Handsome, engraved gold lighters will be awarded to 24 printers and 24 paper salesmen for Honorable Mention prizes. Additionally, framed Certificates will be given to all printers, paper salesmen, user companies and artists in both the "Winner" and "Honorable Mention" categories.

COMPETITION RULES

1. Commercial printers within the continental limits of the U. S. A. are eligible.
2. Entries must be printed on PLOVER BOND—by any reproduction method—and have been run during 1955 or any time up to the close of this Competition at midnight Saturday, July 28, 1956.
3. Printers may enter as many different letterheads as they wish, but 3 copies of each entry must be submitted.
4. One of the 3 copies of each letterhead entered must have the following information typed or legi-

bly written on it: (a) Name and complete address of printing company; (b) Name of individual authorized by printing company to enter letterhead; (c) Name and complete address of paper distributing company from whom PLOVER BOND was purchased; (d) Name of paper salesman who sold PLOVER BOND; (e) Name and complete address of artist (if any) who designed letterhead.

5. Competition begins May 1, 1956 and ends at midnight July 28, 1956. Mail entries to:

PLOVER BOND

Letterhead Competition

WHITING-PLOVER PAPER COMPANY

STEVENS POINT, WISCONSIN

S. D. WARREN has added a valuable PLUS to its advertising campaign on your behalf

You are familiar with the month-by-month series of messages sponsored by WARREN which aim to build business for you. For forty-odd years WARREN has been selling businessmen on the need for good printing and good printers.

Now a valuable *plus* has been added: WARREN is pointing out the need for forward planning in business, describing the part that printing will play in our expanding economy in both the near and distant future.

Take Warren's May message, shown at the right, for example. The term DOUBLE-BARRELED refers to the use of printing to (a) improve sales and profits at the present level of business, and (b) to improve sales and profits at the level to be reached in the years ahead. You'll find this advertisement in THE SATURDAY EVENING POST for May 12, BUSINESS WEEK for May 12 and in U. S. NEWS & WORLD REPORT for May 11.

S. D. Warren Company, 89 Broad St., Boston 1, Massachusetts.

BETTER PAPER — BETTER PRINTING

Warren's
STANDARD
Printing Papers

for Letterpress Printing, Lithography, Book
Publishing, Magazine Publishing, Converting.

American Business Leaders use WARREN'S STANDARD PRINTING PAPERS
to improve profits and human relations

Double-Barreled Sales Plan

for Your Business

We call this sales plan double-barreled because it aims to deliver double help to you: (a) a profitable volume of immediate sales, and (b) a profitable growth.

Barring a war, the business promises to continue its expansion; greater units with progress to be made on production. You expect to share the opportunity.

In order to do this, however, it is necessary to consider the automatic business. People must be the service — they must be reasons, major and minor, to prefer your brand.

PRINT — The Great
Putting your full sales in the form of booklets, bulletins, folders, manuals, reports, catalogs, annuals — is the effective way to educate more and more people to become your customers. Printed pieces direct to readers. Printed pieces do more: They provide conversational material about your brand, stimulate people to talk up

Your Ally — A Good Printer

In planning and creating effective printed pieces, make full use of your printer. Call him in at the very outset of a printing job, not part way through. Make him a partner in every phase of the work. A good printer can take much of the load off your shoulders and save you time and money.

He will probably specify Warren's Standard Printing Papers for he knows he can depend on their bright, uniform printing surfaces. He wants top quality printing results — and Warren papers

STANDARD
Printing Papers



Some of the forms of literature, printed on
WARREN'S STANDARD PRINTING PAPERS, that are aiding industry



EXTRON

A FABULOUS
NEW SYNTHETIC
ROLLER FOR
OFFSET AND
LETTERPRESS

*Pat. Pending

we like to get orders, but...
this is **INCREDIBLE!**



We're swamped with orders for this amazing new EXTRON roller. Until supply catches up with demand, there will be a short wait for EXTRON. But—EXTRON is worth waiting for.

Word has got around about EXTRON's high abrasion resistance, about the nonporous surface that makes it so easy to clean.

Printers who have seen EXTRON rollers go from black to yellow inks in one easy wash-up, want to equip more presses with EXTRON.

Even inks that have been allowed to dry for three weeks wash off EXTRON's micro-finish surface easily, and with no residue.

The weather won't bother EXTRON. The density of the material makes it resist both temperature and humidity changes.

EXTRON is soft, but so tough that some of our technical men have been heard to mutter that "this is a freak."

Our facilities for increasing production of EXTRON are being expanded as rapidly as possible. Sizes are limited at the present time. Contact your nearest Bingham plant for more information about this amazing new roller.


The Right Roller right away

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CINCINNATI
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DETROIT
HOUSTON
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KANSAS CITY
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SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

RUBBER...COMPOSITION...VULCANIZED OIL...and now EXTRON ROLLERS

48"
133 LINE

3

48"
150 LINE

big screens

36"
250 LINE



*We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
or fine reproduction*

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

PROCESS COLOR PLATE COMPANY

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**DAY
&
NIGHT**

**"your word ...
as good as
your bond"**

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for your customers, your
business and yourself ...
important reason why
executives and professional
persons (yes, and quality
printers) choose a Parsons
bond paper for their letter-
heads and other important
documents. Made from
all-new cotton fibers, Parsons
bonds add prestige, preserve
your written thoughts years
longer, and perform far
better. Ask your printer
for a Parsons bond paper
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business paper.

Parsons
PAPER



WRITE ON YOUR BUSINESS
LETTERHEAD FOR PORTFOLIO
1A1, PRESTIGE LETTERHEAD
DESIGNS, BY LESTER BEALL.
PARSONS PAPER CO., HOL-
YOKE, MASS. © PPCO 1956

A Friendly Invitation: You are cordially invited to become
a charter member, during 1956, of
The Parsons King Cotton Club
... an exclusive group of men and women, who in the de-
signing, producing or selling of fine printing, strive constantly
to attain the high-quality craftsmanship on which the Graphic
Arts Industry has been built.

Parsons Prestige Papers Help Printers Develop "Solid" Printing Customers

Printers who *know* Parsons papers tell us that they recommend a Parsons bond or writing for any important job. Here are some of their reasons:

- Customers seldom question the quality — Parsons makes only high-grade cotton fiber papers.
- Buyers like the "plus" values in prestige, appearance, "feel", (and often) the top permanence of the extra No. 1 grade — Parsons is competitively priced grade for grade.
- A first order usually leads to a repeat order, and often to additional printing where Parsons is specified.
- Pressmen like to run Parsons bonds — their work looks better (and *is* better) because the paper is made for good press work.
- Your profits are secure ... fewer headaches in the shop are the rule when a job runs on Parsons.
- Parsons bonds are "safe" papers to recommend to any buyer — young or old, green or experienced, he seems to know that Parsons is *right* for — letterheads, envelopes, statements, billheads, and literally scores of other important jobs.

- Parsons adds dignity and prestige to the printer — odd but true, as so many printers who regularly stock and recommend Parsons papers know.
- Parsons Letterhead Design Portfolio is often a spearhead to start new business — thousands of printing customers across the country consult this Parsons Manual by Lester Beall regularly for sound design ideas.*

When you stock and recommend any of these Parsons cotton fiber papers, you'll guarantee yourself better printing jobs, stronger customers and greater profits:

Cotton Content:	Parsons Bonds
100% Extra No. 1	Old Hampden Bond
100%	Parsons Bond
75%	Laconia Bond
50%	Edgemont Bond
25%	Heritage Bond
	Parsons Writing
100%	L'Envoi
	Parsons Parchment
100%	Parsons Diploma

Parsons is preferred by your customers

When you recommend a Parsons Paper, it makes sense to your customer. He has been pre-sold by Parsons advertisements stressing prestige, performance and permanence. In 1956, Parsons advertising will appear in 12 magazines, including *Business Week*, *The Office*, *Office Executive*, *Office Management*, *Journal of Accountancy* and *Fortune*. To cash in on this advertising, it will pay you to stock and recommend Parsons bonds, writings, ledgers and indexes.



*

Parsons Paper Company • Holyoke • Massachusetts

Gentlemen:

- ☐ Please mail me a complimentary copy of your Lester Beall *Letterhead Design Manual*.
- ☐ I would like to become a charter member of The Parsons King Cotton Club. Please mail information.

YOUR NAME

COMPANY

ADDRESS

STATE YOUR POSITION

Your Work is Cut Out for You
Quickly and Smoothly...

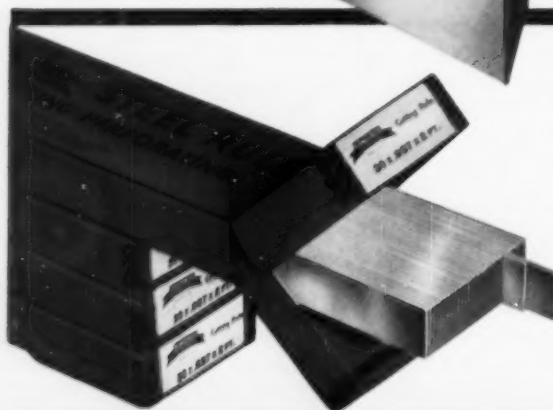


...with **SIMONDS**

RED STREAK Paper Knives

Their Keener Edge Stays Sharp Longer!

Simonds-made S-301 Steel — developed especially for cutting paper — combines maximum hardness with toughness to give you more cuts per grind. Face-side taper, concave ground for added clearance, plus Simonds famous "mirror finish", provide a keener edge that cuts free, fast and straight. There's longer life in a Simonds Knife!

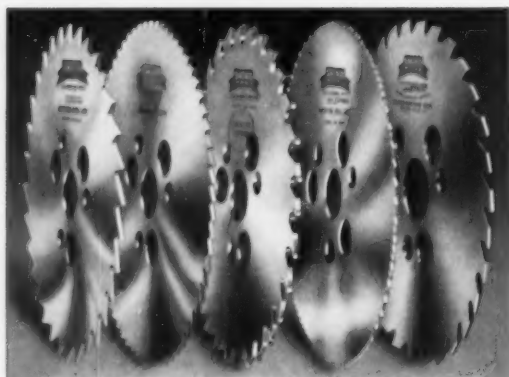


...with **SIMONDS**

Steel Cutting Rule

For Perforating, Creasing, Printing

You'll get better results and save money with Simonds Improved Steel Rule. Its uniform temper, height and thickness combined with extra smooth and sharp cutting bevels stay on the job longer — save time, cut costs. Get prompt delivery of Standard Cutting, Creasing, Perforating and Column Rule from your printing supply house.



...with **SIMONDS**

RED STREAK

Graphic Arts Saws

They Hold their Edges for Fast, Smooth Cutting!

There's a Simonds Saw for every graphic arts need that will cut fast and smooth, stay sharp longer and give long, trouble-free service. Made to fit all makes of machines, with a choice of five standard styles, including Carbide Tipped, these saws are unexcelled for quality and performance. Send for new free catalog.

For Fast Service
 from
 Complete Stocks



Call your

**SIMONDS
 Industrial Supply
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Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon. Canadian Factory in Montreal, Que., Simonds Divisions: Simonds Steel Mill, Lockport, N. Y., Heller Tool Co., Newcomerstown, Ohio, Simonds Abrasive Co., Phila., Pa., and Arvida, Que., Canada



Card Tricks Made Easy ...with Hammermill Index

PART OF THE TRICK in printing record cards, tags, and display pieces is in the printability of the paper. Hammermill Index has the uniform surface and bulk you need for good printability. This uniform bulk and finish—from sheet to sheet—cuts down your make-ready time, minimizes the press adjustments you make in the middle of a run.

Customers like Hammermill Index because it has just the right "tooth" to take writing with pen or pencil beautifully. Erases easily and neatly too, without scuffing. And it's durable. Lasts and lasts and lasts some more.

Hammermill Index comes in six pleasing colors—cherry, salmon, green, buff, canary and blue as well as the new brighter blue-white.

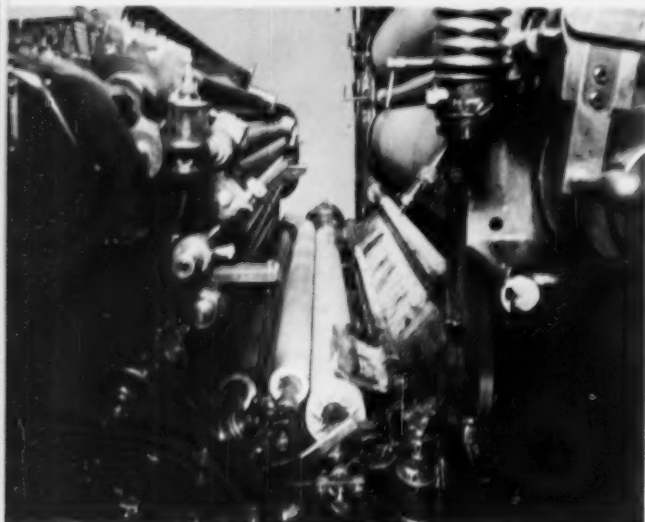
For a printable companion stock, use Hammermill Post Card, the popular selection for return mailers and utility bills.

Recommend Hammermill Index and Hammermill Post Card for customers who demand real serviceability. In both cases, buyer reliance on the "Hammermill" name will make your selling job easier. The Hammermill Paper Company, Erie, Pennsylvania.

Hammermill Index



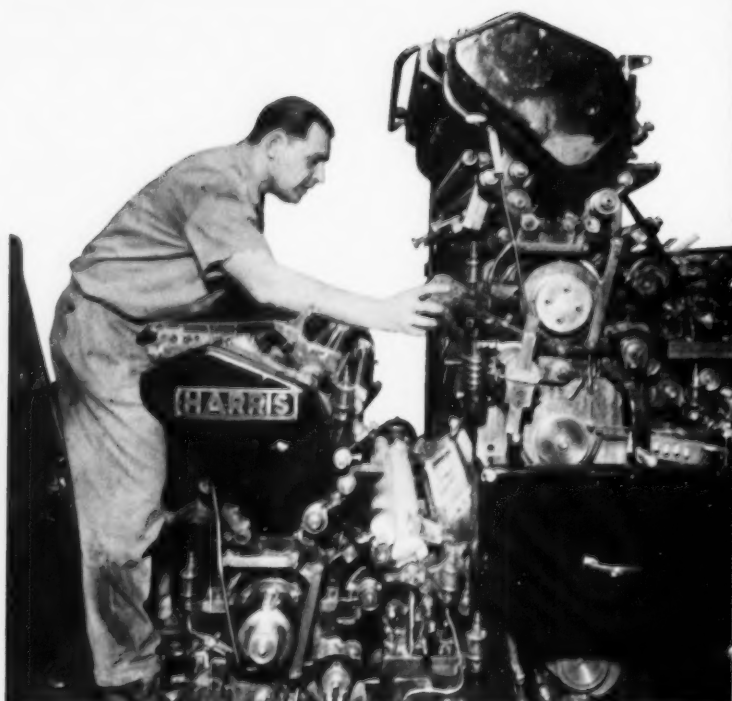
ON-THE-MONEY REGISTER is ROP with ultra-precise Harris feed rolls. They not only make a Harris register with itself, but with other Harris presses of the same model. An exclusive Harris feature.



JUST ONE TRANSFER between printing units preserves register on multicolor presses. Single, double-size transfer cylinder is located beneath second-color dampeners on LTP. An exclusive Harris feature.



SMOOTHEST FILM OF INK in the business, from a soft tint to a heavy solid, comes from Harris inker. Patented, multi-roll design gives thorough ink breakup and distribution. An exclusive Harris feature.



EASY ACCESSIBILITY of Harris presses is typified by "high-low" design of model LTP. Patented arrangement lets pressman reach both printing units from same position. An exclusive Harris feature.



Harris model LTP, 23 x 36" two-color offset press at Georgian Lithographers, Inc., New York City. Photo by William Richards.

With two down and two to go, a Harris protects your profit

Here's a Harris two-color press running a four-color job. The red and yellow were printed first, and the blue and black are going down now.

To protect profits on a job like this, you need the same precise register on the second pass through the press as on the first. And that's exactly the kind of register you get with Harris feed rolls—the most accurate system of register ever developed for sheet-fed presses.

Harris feed rolls overfeed the sheet against a series of gauge pins to give precise, knife-edge front register. They also control register on the *tail* of the sheet—a factor that grows in importance as the sheet size gets larger. That's why all Harris offset presses (except the smallest sizes, which don't require them) are built with feed rolls.

Customers tell us that the true, hair-splitting register

they get with feed rolls—on both the front of the sheet and on the tail—is one of the big reasons they buy Harris. Other major features that profit-minded lithographers like are the Harris inker, the Harris system of transferring sheets between printing units, and the easy accessibility that Harris builds into its presses.

Let's talk these things over. Call in your Harris-Seybold representative—or write Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

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SEYBOLD
COMPANY**

HARRIS PRESSES

Harris Presses • Seybold Cutters • Harris Litho Chemicals
Special Products • Cottrell Presses • Platemaking Equipment
Macey Collators



DOW LATEX 512-R

*Elastic adhesive helps
prevent fractured folds . . .
used in finest-quality
coated papers*

Want *finest-quality* coated stock that folds without flaking?

Printers report that nothing makes coated paper *fold* better, *look* better, *print* better—or have better *ink receptivity*—than coatings made with Dow Latex 512-R.

Dow Latex 512-R is always in good supply from three separate Dow production plants at Midland, Michigan, Freeport, Texas, and Sarnia, Ontario, and a fourth plant to be completed at Pittsburg, California.

Extensive technical experience and facilities are at your service. Call your nearest Dow office—or write: Plastics Sales Department PL 599BB, THE DOW CHEMICAL COMPANY, Midland, Michigan.

For machine, off machine, or size press—

Dow Latex 512-R is the adhesive with all these benefits:

1. Ease of formulation.
2. Latitude in choice of pigments and fillers.
3. Excellent starch and dextrin compatibility.
4. Outstanding pigment compatibility and mechanical stability.
5. Good stability in the presence of water-soluble salts.

you can depend on DOW PLASTICS



color...the fourth dimension by



Sinclair and Valentine Co.

PRINTING INKS FOR ALL PURPOSES





the fourth dimension

*For distinction and prestige . . .
or massive impact . . . to provide the
irresistible invitation to buy. Color tells
a sales story better—for color, too, is a language.
And any product can learn to express itself beautifully . . .
with S&V color! S&V's precision color control means
that you get uniformly faithful reproduction, even during long, high speed
press runs. S&V offers the finest in all types of printing inks for all surfaces . . .
and the widest range of true-to-life colors! Put buy-appealing color to work for you.
Let S&V inks write your next success story.*

Sinclair and Valentine Co.

Main Office and Factory: 611 West 129th Street, N. Y. 27, N. Y.

OVER 35 BRANCHES PROVIDE SERVICE FROM COAST TO COAST



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

Financial Executives Conference May 24-25

Printing Industry of America will hold Conference for Financial Executives in Louisville's Brown Hotel May 24-25. PIA has two new affiliates: local associations in Erie, Pa. and Lincoln, Neb. Cy Means, former Michigan Graphic Arts manager, now PIA field representative. PIA held conferences for web offset printers and trade binders in Chicago last months. Details in June IP. PIA national convention to be in Los Angeles Oct. 30-Nov. 2.

No Assurance of Tax Cut

Don't get your hopes too high for a tax cut this year. Congress may talk about election-year relief because budget surplus may be larger than expected...No action is assured, however.

Administration Against Income Tax Cut Now

Administration at April's end launched counterattack on tentative Democratic plans for election-year income tax cut. \$2-billion budget surplus forecast for fiscal year ending June 30...half billion more than figure which would prompt Democrats to fight for tax cut. N.Y. Chamber of Commerce warns substantial tax, national debt cuts not possible unless Congress curtails new, proposed spending proposed in 1956-1957 budget.

Postal Rate Increase Would Slow Economy

Raising postal rates would slam brakes on expanding economy, squeeze thousands of small firms out of business. That's title of Direct Mail Adv. Assn. printed evidence at House Committee hearings late last month...appeal to run P.O. as service, not break-even-or-better business. Heavy gunfire against HR 9228 Title II for switching rate-making from Congress to three-man commission.

Future Postal Hearings May Get Nowhere Fast

What comes after postal rate hearings? Look for House Post Office Committee to approve rate bill but without commission angle...might be passed if Rules Committee moves it to House Floor...then to Senate Post Office Committee...hearings there might come too late in summer for final action...so time is on side of bill's opponents.

(Over)

NEWSLETTER

(Continued)

Electrotypers Expanding Letterpress Promotion

Letterpress drive plans expanding as reported at late April parley of Electrotypers and Stereotypers Assn. in New York. Association survey booklet distribution nearing 90,000 mark...discusses status of various printing processes. Am. Photoengravers Assn. and International E.&S. Union working together to enlist more support from letterpress printers and other graphic arts groups.

Photocomposition Terms Being Compiled by UES

Glossary of terms and descriptions used in photocomposition now being compiled by PIA's Union Employers Section. Aim is to help local negotiating committees avoid misunderstandings because of varying practices, terminology, types of operations in different sections of country.

New Negative-Positive Register System Out

Simple, inexpensive system for accurately positioning, aligning and registering negatives or positives, singly, in multiple, or in combination with other negatives, for exposure to the plate in all types of photocomposing just announced. Details in June IP.

Bill Proposes Uniform Parcel Post Limits

New U.S. Senate bill (S. 3635) proposes uniform parcel post size and weight limits of 100 inches and 65 pounds from and to all zones and post office classes...said to be first bill since Public Law 199 passage which would restore uniform, equal service without discrimination.

Interchemical Purchases Philadelphia Ink House

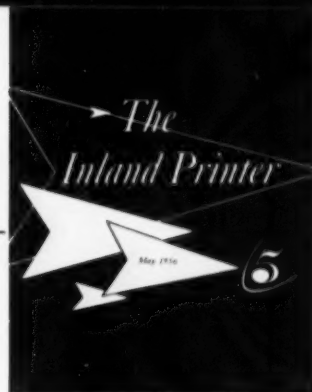
132-year-old Philadelphia printing ink maker, Charles Eneu Johnson Co., has gone out of business. Interchemical Corp. has purchased receivables, inventories, formulas and trademarks, offers employment to sales and technical staffs. Necessity for replacing main plant at Philadelphia prompted sale...prospective profits wouldn't justify outlay.

Newsprint Mills Adding 2 Million Tons Capacity

U.S.-Canadian newsprint industry will add near 2 million tons annual capacity during next two years. American Newspaper Publishers Assn. figures...will lift total capacity to about 9½ million tons...even this may not be enough to keep up with increasing demand.

New Fountain Agitator

New ink fountain agitator designed specifically for use on smaller presses of all types just developed by William Gegenheimer Co., Inc., Brooklyn, N.Y. Details in June IP.



Offset Supplements Publishing Facilities

- New headquarters of Commerce Clearing House in Chicago has unusual letterpress-offset facilities
- Offset department has just been added to supplement letterpress division in publication work
- Company produces over 100 Topical Law Reports, casebooks, magazines, books on 24-hour basis

★ One of the latest publishing houses to utilize offset printing in its production department is Commerce Clearing House, Inc., which recently moved its publishing headquarters for more than 100 "Topical Law Reports," casebooks, magazines, and books into 225,000 square feet of ultra-modern facilities.

Home for Commerce Clearing House now is a beautiful structure at 4025 West Peterson Avenue, Chicago, with a two-story office building for editorial and administrative functions and a connected all-on-one-floor production building.

Included in the carefully planned headquarters is the company's first offset printing department, which augments extensive letterpress facilities. Commerce Clearing House, in the process of outgrowing its former headquarters at 214 North Michigan Avenue in Chicago, never was able to incorporate offset equipment there because of lack of space.

Ever since 1913 when the federal income tax was born, CCH or its affiliate, the Corporation Trust Company, has been publishing loose-leaf *Reporters*. The company pioneered reporting by subject or topic, arranging everything pertinent to one subject in loose-leaf volumes for quick use by the specialist. Such diverse materials as statutes, decisions, rulings, regulations, legislative histories, explanations, Congressional committee reports, official opinions, and so on are combined in one place with complete indexing. Changes and additions can be reported



Eugene Strauss (right), vice-president in charge of Commerce Clearing House's printing department, and Raymond Eickmeyer, Strauss' assistant in charge of the offset section, inspect negative

simply by replacing the pertinent loose-leaf pages.

But in addition to these Topical Law Reports, CCH also produces such books as the *U. S. Master Tax Guide*, *State Motor Carriers Handbook*, *Everyman's Income Tax*, and *Real Estate Transactions*, as well as definitive studies on food, drug, and cosmetics laws.

The company has offices in New York, Washington, and San Francisco for reporting legislative, U. S. Supreme Court, and state tax developments. Subsidiaries include Sinclair, Murray & Co., Inc., in New Jersey, and CCH Products Company in Chicago. The affiliated Canadian company is CCH Canadian, Limited.

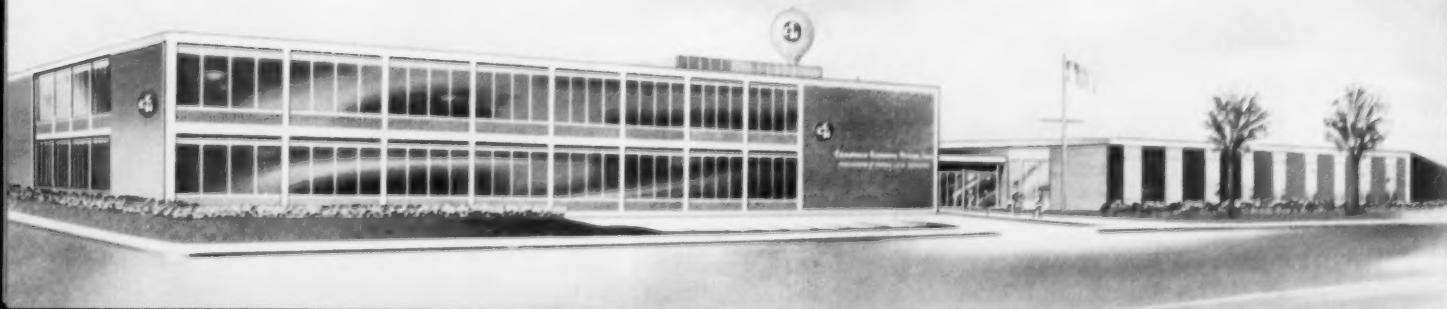
More than 1,000 employees in its new Chicago headquarters devote full efforts to the many CCH publications. Bills, amendments, laws, decisions, rulings, forms, etc., are rushed by teletype, telephone, telephoto, and fast mail to CCH and are processed and readied for production by the editorial department. Then CCH's own printing plant functions in three around-the-clock shifts with equipment designed especially for loose-leaf production.

All highly technical material, these CCH publications require quality printing to assure easy readability of the millions of lines of type.

With CCH's move to its new building, Eugene Strauss, vice-president who manages the company's printing organization, felt that introduction of offset into the production operation would be a time- and money-saving addition to the CCH publishing task.

Launching the offset department on a somewhat experimental basis to see how well it would fit into the CCH job, Mr. Strauss found that offset lends a valuable hand to the company's established letterpress operation.

New Commerce Clearing House building in Chicago. Two-story structure houses editorial, administrative offices; one-story building is printing plant





This bank of four Intertype machines is part of the array of 20 in Commerce Clearing House's production department. Part of the copy for the offset operation is set on these machines

"It was a good experiment, a real time-saving move," Mr. Strauss explained. "We already are doing lots of straight book work and reprints of *Reporter* pages for stock by offset."

In addition, CCH is utilizing the offset equipment in production of its direct mail advertising, internal office forms, photos for its house organ, and some of its magazines and booklets.

Commerce Clearing House's offset operation includes 11 employees—cameraman, platemaker, three strippers, and five pressmen, with Raymond Eickmeyer serving as Mr. Strauss's assistant in charge of the offset department.

Plenty of Room for Expansion

The offset department occupies 4,400 square feet of the new building. A section 20 feet wide and 88 feet long is divided into camera room, darkroom, stripping room, and platemaking room. The camera room is 20 by 18 feet, darkroom 12 by 16, stripping room 20 by 16, and platemaking room 20 by 40.

The remainder of the offset area includes a section 30 by 40 feet for paper storage and machine maintenance equipment and a 30- by 48-foot section for presses.

The same ultramodern appointments included throughout the CCH building are incorporated in the offset department. These include air conditioning and humidity control, diffused fluorescent lighting, and concrete block and tile wall construction. Camera, darkroom, stripping, and platemaking sections have acid-resisting rubber tile floor and plaster ceiling, with maple parquet flooring and acoustical tile ceiling in the press area.

The offset equipment includes a 24-inch Comet KM metal darkroom camera, temperature-controlled sink, scrub and developing sinks, dot etching table, tilt-control retouching table, two layout tables, ink-up and gum-up tables, plate whirler, and vacuum printing frame, all manufactured by Robertson Photo-mechanix, Inc., of Chicago. Two presses, Miehle 29 and 41, are used in the offset operation.

The Comet camera is equipped with 15-foot stand, 19-inch Goerz Artar lens, 30- by 40-inch glass-covered, tilting and rotating copyboard, a screen mechanism for use with glass halftone screens, a screen separation gauge calibrated in $\frac{1}{16}$ ths, and a 60-inch bellows extension. Comet construction is designed for absolute parallelism, vibration-free operation,



Some of the copy for reproduction in CCH's off-set process is prepared on IBM justifying type-writers. This method is used for some direct mail materials and other types of copy which do not require machine-setting. Typing department has eight IBM machines. Method of preparing advertising or other copy depends on materials

and positive rigidity. The all-metal precision camera has a new concept in track design, a one-piece steel tube combined with a bi-rail track and integrally welded to tubular cross members.

Focusing for the copy work is by manual drive coupled with a gallery scaling system, with vertical and horizontal lens-board movements controlled electrically from the darkroom. One reason for CCH's selection of the Comet was the fact it is machined so that a wide array of optional equipment can be added to the original camera at any time to widen the scope of its uses.

Units Control Heating, Cooling

In its darkroom, CCH utilizes a Robertson temperature-controlled sink which is of stainless steel construction and can accommodate three 26- by 30-inch trays for developer, stop bath, and fix. The sink is equipped with GE refrigeration and Chromalox heating units that control the developing bath temperature within one degree Fahrenheit. Stainless steel channels support the trays to give ideal contact and circulation between coolant and the tray bottoms.

The Robertson dot etching table in the darkroom is all-metal construction with

Left below: Eugene Strauss (right), CCH vice-president who directs the company's production facilities, checks a piece of copy on the camera copy board with Arthur Groh, cameraman. Right below: Stripping department of the new CCH offset facilities includes tilt-control retouching table and layout tables





Efficient arrangement of equipment and over-all beauty of CCH's new facilities are shown in this photo of the platemaking room in the company's offset department. The vacuum printing frame, with motor-driven carbon arc lamp, is shown in operation in the foreground; developing sink and plate whirler are in background. Offset department has air conditioning and humidity control

two 20-watt fluorescent lights under the ground glass, 20- by 24-inch top surface. The table's swiveling water arm is movable to any desired position.

Stripping room equipment includes a Robertson tilt-control 20- by 24-inch retouching table and two Robertson 39- by 50-inch layout tables. All have heavy sheet-metal reinforced construction, with plate glass top surfaces ground on the under side for correct diffusion of fluorescent lights located underneath. The machined straight-edges of the tables are adjustable on all four sides, and all tables have tool troughs along the front edge. Tilt control of the retouching table provides a wide range of angles for the work surface.

Equipment in the platemaking room includes a Robertson plate whirler, scrub and developing sinks, ink-up and gum-up tables, and vacuum printing frame. The plate whirler can handle plates up to 39 by 50 inches. It is equipped with a variable drive tachometer permitting full speed range from 0 to 175 rpm, and has heating elements controllable in a full range of low, medium, and high heats. The all-steel whirler has a hinged cover with spring-loaded action. An automatic water spray arm gives complete coverage of the heavy-duty whirling plate.

Sinks Near Plate Whirler

The stainless steel scrub and developing sinks flank the plate whirler and are each 40 by 60 inches in size. Ink-up and gum-up tables are each 39 by 50 inches, have stainless steel tops and all-metal construction. Both are equipped with shelves for storing chemicals, cloths, and other materials.

The Robertson Model FM vacuum printing frame is designed for up to 39- by 50-inch plates and has automatic control for its quarter-horsepower motor and pump unit. Of heavy gauge steel with sheet metal paneling, the entire frame is centered on the base so it can be swung into vertical position easily.

The glass lid of the printing frame operates on a self-locking latch which holds the lid open to enable the operator to position the negative and plate on the vacuum blanket with both hands. A handle-lock unit insures that the lid and blanket frame stay closed until released by the operator. The printing frame is

used in conjunction with a motor-driven carbon arc lamp.

At this stage, after only a few weeks of activity on the new offset routine CCH is averaging about nine plates and 48,820 offset impressions a day, an average run of 5,424 per plate.

Shoot Four Pages at Once

"We shoot four book pages at a time on one negative on the Robertson camera, then combine the negatives on a stripping table to make eight-page plates for our Miehle 29 press and 16-page plates for the 41 press," Mr. Strauss pointed out.

Revised pages are shot by offset simply by pasting the changes on a page in the editorial department, then photographing the paste-up.

New copy for offset production is prepared in CCH's typing department on an array of eight justifying typewriters and in the production plant on some of the 20 Intertype machines. Some also is set on Ludlow.

"At this stage, we're doing about half of our direct mail advertising material and about 25 per cent of our internal office forms on offset, plus an ever-increasing number of our *Reporter* reprints for stock, magazines, and booklets," Mr. Strauss said. "Some 65 per cent of our offset operation now is devoted to production of our publications."

"All of this, of course, is black-and-white work," Mr. Strauss explained. "The Comet camera used in our offset jobs can be equipped for process color work, however, if we ever desire to use it for that."

CCH is not yet using three full shifts on offset while it is "experimenting," Mr. Strauss pointed out. But it is doing more and more each day by offset and "we'll continue to increase this phase of the operation as it becomes feasible."

These two Miehle presses, the 29 in the foreground and the 41 in the rear, represent the final stage of CCH's offset reproduction. Eight pages of *Topical Law Reports* are printed at one time on the 29 press, 16-page plates on the 41. Note maple parquet flooring, acoustical ceiling, fluorescent lights





Charles Merrick (left), Fetter Printing Company's work simplification director, and Robert Owen, composing room supervisor, use scale models to make layout of department based on simplification ideas. Motto: "Work smarter, not harder"

★ "Work simplification is a key that should never be left unused in effective management." This statement, often quoted by Allan H. Mogensen at his work simplification conferences, became meaningful to the Fetter Printing Co. when it bought out two small printing firms in Louisville, Ky., last summer. Trying to operate at three different locations, as well as transferring some of the work to the main plant, pointed up one great need—the need for work simplification.

Top management and supervisors had been trained in work simplification, but due to the pressure of other duties, the program lay dormant, awaiting the spark and follow-up which could be provided by a work simplification coordinator.

The Fetter Printing Co. was one of the firms participating in the PIA-sponsored work simplification course held for graphic arts representatives in December, 1953. The company sent Charles Merrick to Lake Placid, N.Y., for the two-week training period.

Filled with enthusiasm, Mr. Merrick lost little time upon his return in sharing what he learned with the people at Fetter. By February, 1954, all top management and supervisors of departments other than sales had been trained in the principles of work simplification.

Work Easier, More Productive

Those who were already work-improvement minded stepped up their interest in finding ways to make work easier and more productive through the special tools provided by work simplification. Someone thought the enthusiasm might have gone out of bounds when one of the tools, a flow process chart, was used to detail the steps taken to obtain a bandage for a cut finger. But it was proved that a lot of time *was* spent in getting bandages, and corrective measures were taken.

Work Simplification Sped Up Fetter Printing's Production

Struggle to reduce costs, increase production now being won by Louisville printing company. Methods, devices will work in any plant, large or small

By Lillian Stemp

In June, 1954, a work simplification refresher was held at the Racine plant of Western Printing & Lithographing Co. Mr. Merrick attended and compared his firm's progress with that of others. He was concerned that there would be a slump in the program because most of his time was being taken up by sales and other work.

Then came the incorporation of the two additional plants and a mind-shocking statement made by Donald Sommer, technical director of PIA, at one of the latter's meetings. Mr. Sommer called the industry's attention to the fact that statistics showed that \$28.80 worth of sales had to be made for every \$1 of net profit, and that \$1 of cost savings in the plant should be much easier to achieve than \$28.80 worth of new sales.

Production Wins Over Sales

In the light of this statement, the problems involved in the operation of three plants, and the fact that the work simplification tools were at hand, there was a revision of thinking. President Harold W. Braun reasoned that Mr. Merrick's services in sales in relation to his potential in production through work simplification needed reconsideration. Production won. Mr. Merrick was named work simplification director, and he was given instructions to go full speed ahead. Furthermore, Robert Owen, supervisor of the composing room at Fetter, was appointed to assist him. Owen had devised many ways of simplifying operations in his department and he was also enthusiastic about the program.

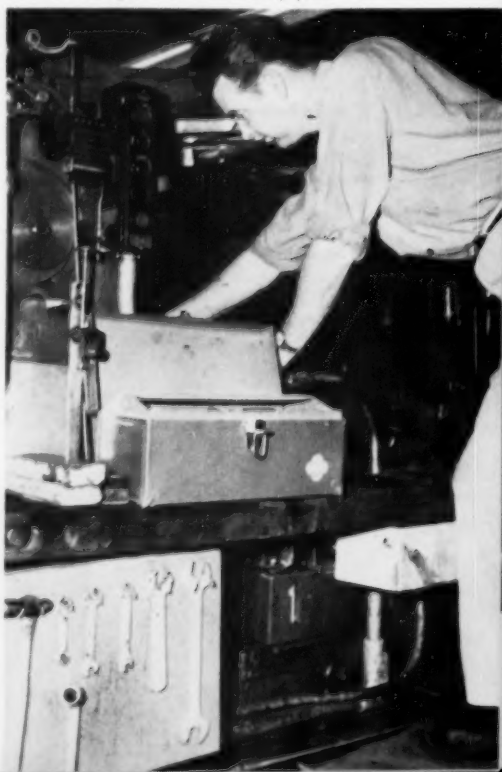
The two as a team are working on ways to make the program a more effective tool at Fetter. They decided to organize more problem-solving teams, which they feel is the "one best way" of accomplishing results. They are presently gathering fresh material and reshaping their training material for classes with the hourly workers who have not received work simplification training.

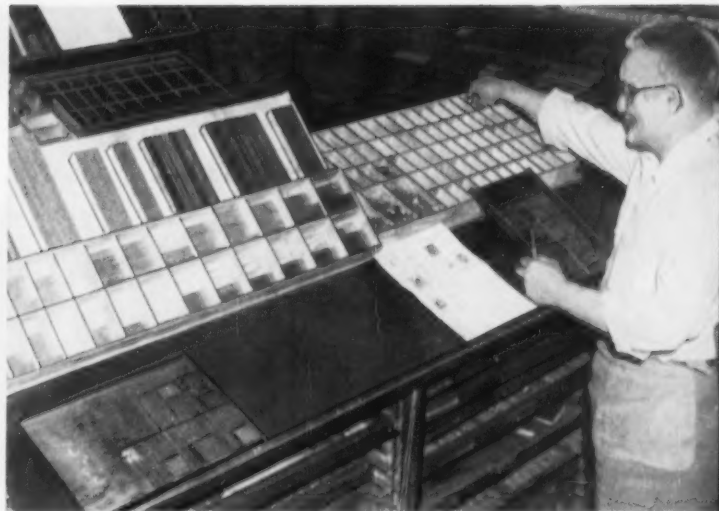
Since either Mr. Merrick or Mr. Owens would be present at the various problem-solving team meetings, it was believed

that time could be saved if each had a knowledge of the details of the particular operation involved in the problem worked on. To achieve this, an observer's chart was developed. An idea similar to this chart was used by the United States Employment Service. A copy of the booklet, "Guide for Analyzing Jobs" is available for 25 cents from the Superintendent of Documents, Washington 25, D. C.

The Fetter observer's chart includes items such as: (1) A brief resumé of the operation; (2) Operation done immediately before present one; (3) Is transportation from previous operation involved? If so, what is the distance in feet? (4) Is there set-up time? (5) Is there a material delay? (6) Condition of material received; (7) Is material inspected before? (8) Is there an inspection during operation? (9) Are all safety devices in

Harold Smith in Fetter pressroom made a chart of the process involved in looking for an 8-inch Allen wrench. The problem was turned over to a problem-solving team. Tool board and box resulted with steps and time saved by pressmen



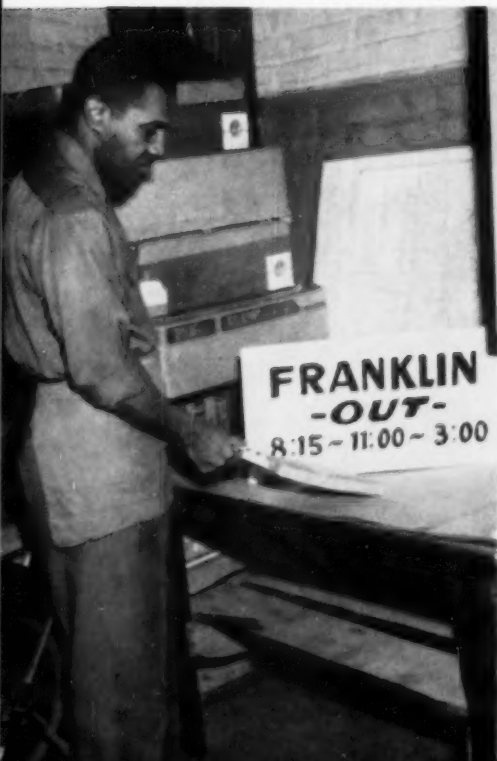


Left above: Fetter's old arrangement, showing various kinds of cigar and chalk boxes in use as sorts cases; note awkward work angle of page galley. Right above: Improved frame resulted from work simplification study. Compositor can now get at sorts boxes; note rack and case for spacing material

place on machine? (10) Is there an inspection during operation? (11) Is there a delay during operation? (12) Is there transportation during operation? (13) Is there an inspection after operation? (14) Is there a delay after operation? (15) Does handling appear easy or awkward?

Selection of problems to be solved emanates from a number of sources. The man on the job can turn one in, the supervisor may notice one during operation of a job, a problem involved in a previous run may have been recorded on the job jacket and could come up for study if a second run is anticipated, and problems also may have to be faced in connection with new equipment and changes.

J. B. Carter, shipping clerk, stands at delivery and pickup area for handling materials between Fetter and its Main Street location. Scheduled runs are the first step in improvement of service between the two locations of the company



One of the first problems tackled came from the first shift in the pressroom. Harold Smith made a flow process chart of the procedure of searching for an eight-inch Allen wrench. He traced the steps for a distance of 282 feet, going from one press to another, from one tool box to another, inquiring about the possible location of the wrench as he met various co-workers, finally getting a wrench, using it and returning it.

Ed Cockerel, supervisor of the pressroom, Harold Smith, and Sam Parrish, operator from the second shift, met with Mr. Merrick to work on the problem. The chart submitted by Mr. Smith was judged typical of the over-all situation that existed in the letterpress department.

In defining the problem, the team found it was necessary to establish what tools were required to operate the presses and to set up a system for the procurement, care and maintenance of these tools.

Tools were classified into three categories—personal, press, and maintenance. Personal tools included such items as tweezers, makeready knife, hammer, punch, chisel, etc. Press tools included gripper wrenches, brush wrenches, feed board wrench, dead line wrench, carriage adjustment wrench and the larger Allen wrenches. Maintenance tools were the socket wrenches, screw drivers, linen tester, extension cord, cutting tool, flashlight, and brushes for cleanup.

Pressroom Problem Solved

A suggested solution to the problem involved the following:

1. Each pressman to have his private tool box, which will be bought by the company and will be company property.
2. Each pressman to provide the necessary personal tools.
3. Provide hooks on side of presses for holding press tools.

4. Paint press tools and press box different colors for each press.

5. Company to buy the necessary maintenance tools, which will be letterpress department property and will be controlled by the supervisor.

Previously, general confusion and the loss of both press and operator's time was caused by not having the required press tools available for use. Usually all of the press tools ended up in one or two places, requiring excessive walking and loss of time. Also, because of the lack of proper facilities, the pressmen were reluctant to procure the necessary personal tools.

Other Departments Copied

The new arrangement not only satisfies the letterpress department but has also carried over into other departments of the plant, with variations. Here and there, tools such as wire cutters are found chained to machines, and tool receptacles are located adjacent to or on equipment.

Many of the movies shown in work simplification courses appear to be exaggerated until a similar situation is found in the plant where the viewer is working. Such a situation was uncovered at Fetter in the litho department.

After fixing negatives in the darkroom, the negatives were put into a tray for a running-water rinse. They were then taken out of the tray and carried a distance of 24 feet (dripping water on the floor all the way) to the inspection table or light box to be inspected by the cameraman. After inspection they were returned to the rinsing tray, again the 24-foot walk and again the dripping water.

Besides wear and tear on the cameraman, a hazardous condition was created by dripping water on the concrete floor.

Before work simplification training, this was one of those situations people

(Turn to page 106)

It's Time to Modernize Printing Education

- Although technical advances have been rapid, personnel training is still mostly old-fashioned
- Here's story of Bror Zachrisson, Swedish pioneer, who shows the way toward better education

★ It is a striking paradox that while science has been projecting the printing industry into a new realm of precision production methods, training of personnel to cope with these new machines is limping along on "Model T" practices. Probably the answer may be that American printers are simply lucky people, blissfully ignoring the fact that the law of diminishing returns is already far along.

The printing industry needs upward of 50,000 new employees each year—men and women for shop, sales, and management positions. The urgent need is for men and women equipped to supply the skill and imagination necessary to design, produce, and market the quality-quantity capacity of new machines now available in "film" and "hot metal" techniques—photolithography and letterpress.

Only through professional education can the American printing industry either cope with or efficiently utilize the vast potential and progress of precision techniques and machines. The industry's customary selection of apprentices and their alleged training is both inadequate and wasteful. By and large, the unions still regulate apprenticeship on the theory of "job protection," with slight regard for changing industrial needs.

Emphasizes Industry's Need

The work of Bror Zachrisson, director of the world-recognized Graphic Institute in Stockholm, Sweden, both emphasizes and answers the American printing industry's critical need, professional education. However, it is impossible to appraise Mr. Zachrisson's work without projecting his efforts upon the larger background of general education. He is not only a distinguished printer but a gifted educator specializing in the printing field.

The story of Bror Zachrisson proves there can be strength in family continuity in a craft. Born in Gothenburg, Sweden in 1906, Bror Zachrisson comes by his enthusiastic interest in printing from a father who was both printer and publisher—and a leader in the industry.

It is worth noting that as a proprietor the elder Zachrisson was concerned with the advancement of the printing industry as a whole, along with his own advancement as an individual craftsman and plant operator. He organized the Swedish Printers' Federation and the International Printers' Congresses and Bureau (that was in 1923, and Mr. Zachrisson proudly reports they are "still going strong").



Bror Zachrisson, head of the Graphic Institute in Stockholm, is an international leader in the field of higher education for the graphic arts

On the craft side, his father is credited with introducing the ideas of William Morris to Sweden through his *Printers' Calendar*. The Calendar contained many American articles and appeared regularly from 1894 until 1921. It was similar in purpose to the *Penrose Annual*. The plant, "Wezata," has long been recognized as one of Sweden's quality firms, and was one of the first to use Monotype and airbrush retouching and to become a leader in the field of reproduction generally. Since the death in 1924 of the elder Zachrisson, the firm has been operated by Bror's brother Bruno, and now forms

part of the extensive industrial Esselte Amalgamation.

In 1925, with a background of training in engraving, Bror Zachrisson entered Stockholm university college to study art. At the same time he began to practice composition at "Centraltryckeriet" in Stockholm, of which he said, "The huge, old-time house with its enormous composing room gave a depressing effect," but added that "in spite of the conventional, conservative attitude of the comps and the foreman—shadows of the Episcopal president—I learnt to set rather quickly, and at least, there was the satisfaction of doing something with one's hands. I had not then experienced the delights of typography, only the drudge and the technique."

It was as a student at Carnegie Institute, Mr. Zachrisson declares, that "I found the key to my craft, through Ed Gress, who was in charge of composition, and primarily through my beloved friend and teacher, Porter Garnett, artist, scholar and crank, a great American."

Is Graduate of Carnegie

He graduated from the Carnegie Department of Printing Management in 1928 with a Bachelor of Science degree in printing, and he followed this by completing a college course (1932) in Gothenburg University, Sweden.

In January 1943 the Graphic Institute, Stockholm, was organized and Bror Zachrisson became its first director, a position he still retains. The Institute was created

While recognizing that printing has entered an era in which technical instruction is of primary importance, Bror Zachrisson maintains that a personal interest in his students is an essential factor. Mr. Zachrisson received a B. S. degree from Carnegie's Department of Printing Management in 1928



to help fulfill the ever-increasing need for professional education in the printing industry. It is a foundation "supported by some two hundred publishing houses, newspaper and printing and magazine producers." A third of the Institute's annual budget comes from government subsidy and tuition fees. The third as described "does not amount to one-tenth of a thousandth of the annual turnover of the industry."

The Institute is housed in a school for arts and crafts; courses requiring use of printing machinery utilize the facilities of the Stockholm School of Graphic Trade. The courses are keyed to the separate fields of shop operation and business management. The prospectus notes that "some of the courses are inspired by similar ones given at the Carnegie Institute of Technology, Pittsburgh, Pa., U. S. A., where the most advanced training in the graphic field is given."

The actual operation of the Institute is handled by a committee of four, one of whom is Mr. Zachrisson. There is also a board of 16 directors.

Mr. Zachrisson has a rich background of personal achievement, experience and training in the printing crafts. After graduating from Gothenburg University he held important executive positions, one in America as production assistant at Doubleday, Doran & Company, Garden City, Long Island, augmented by nine years as manager of Victor Petterson House (in Stockholm). He also did book design for the famous Swedish Esselte concern.

Led Executive Training Study

He has followed the spirit of the true teacher by sharing his experience and talents in the whole international field of graphic arts education and research. This phase of his contribution to his beloved printing crafts included a survey of executive training, or higher education, in the graphic arts of Sweden, Switzerland, Great Britain, America, Holland, Denmark, France and Germany. The survey was sponsored, in 1948, by the International Bureau of the Federation of Master Printers.

His report, entitled "The Higher Education for the Printing Industry," is a most practical study, and was given as an address at the Sixth International Master Printers' Congress, which was held in 1948 at Stockholm.

In 1949, American military government officials, for the purpose of getting the best answers on how to rehabilitate and modernize the German printing industry, arranged for Mr. Zachrisson to make a month's study in Berlin and the American Zone of Germany.

Mr. Zachrisson's affection and enthusiasm for the American printing industry was again demonstrated in his address, "Graphic Arts Education for Leadership,"

Author McCaffrey Has Long Industry Experience

FRANK McCaffrey, author of the accompanying article, was born in Pittsburgh but moved with his family at an early age to Spokane, Washington. There he served his apprenticeship and was one of the youngest members ever admitted to the International Typographical Union. After becoming a journeyman, he moved to Seattle where he built a leading firm in letterpress and offset production, Acme Press, which specialized in books, color work, and general advertising material. Three years ago he sold Acme Press so he could have more time to devote to the study of the printing industry's needs for craft and management training. Besides other business interests, he maintains the Dogwood Press for special book work and carries on a publishing business. He has served in the Printing House Craftsmen's movement as president of the Seattle Club, head of the Pacific Coast Society, and president of the International Association. A world traveler, Mr. McCaffrey is a member of such graphic arts groups as the Gutenberg Society of Mainz, Germany; the Society of Typographic Arts, Chicago; and the Typophiles of New York City. His work has received recognition from the American Institute of Graphic Arts in New York. He is now president of the board of trustees of the Seattle Public Library system, a former city councilman, and a member of many civic and fraternal organizations. The material for this article on the Graphic Institute of Sweden was gathered on a recent trip through the Scandinavian countries. Other articles written by Mr. McCaffrey will appear in *The Inland Printer* from time to time.



given in 1950 at the Silver Anniversary Conference on Printing Education, Chicago. He served a year at Carnegie Tech as visiting professor (1950-1951). Mr. Zachrisson belongs to many graphic arts organizations, and has received a number of honors for his professional accomplishments in printing and education.

Along with his full-time academic work he is finding time to add to the literature of printing. Besides his writings used in Swedish schools, he has written three books in English: *Letter Forms in Printing Type*, *The ABC of Writing*, and *The Alphabet of Lettering and Type*.

The ever-present challenge to the printing industry of America is to interpret visually the efforts and accomplishments of American diversified industrial know-how. Our American economy is made up of great inventive, manufacturing and distributing initiative. It would be quite futile (and no doubt impossible) to manufacture profitably "57 varieties" of something in Pittsburgh if there were no practical means of telling (and convincing!) prospective buyers in Maine or out in Washington State of the goodness of those products.

Printing Is One of Giants

Printing today is one of the giants in American industry. Printing, not just transportation, is the heart of our industrial distributing and "communicating" systems. It is elemental in selling promotion to know that before people buy the great variety of things they do buy, they must first be told (or sold!) of the existence, desirability and use of these countless things industry produces.

Whether you are a one-man plant printing a church program or operating a battery of multicolor presses producing catalogs by the millions, collectively you

make up the great printing industry of America.

As Bror Zachrisson's works point out, the need for leadership in the printing industry is a mounting need. Leadership does not mean merely being a top salesman or having enough money to make the down payment on a plant. Leadership means the capacity to comprehend and to teach.

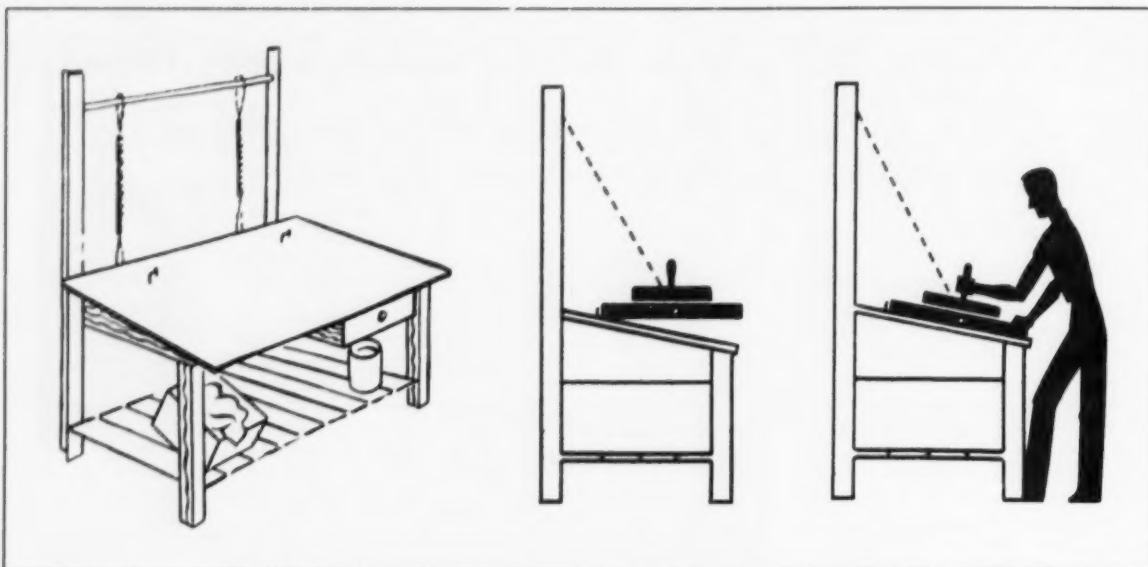
Front Office Is Challenged

When inventive vision and engineering skill bring forth an improvement in our industry in the form of better methods or better machines, the front office and the shop are challenged equally. The front office, or management, has to have both the financial capacity and the courage to discard obsolete methods and acquire new ones. The shop men must have the capacity and the willingness to accept these better methods and to operate them at their intended efficiency and productivity, which requires progressive educational programs.

Simply stated, the aptitudes for learning plus teaching equal education. Acquiring knowledge without the ability to use it, or to pass it on for others to use, is of small importance in the progress or stability of our industry.

In his own words, Bror Zachrisson epitomizes some of his basic ideas: "My time as visiting professor at Carnegie Tech during a year (1950-1951) when I was able to get away on leave from the Graphic Institute at Stockholm was a grand experience. I like American youths and I like to get about to learn and to feel that things are happening. We have three boys and two girls; we hope that they will all have something to do with printing, and they are often seen busy in our little

(Turn to page 118)



New York style silk screen printing table (left), with screen setup removed, shows slanting top, gallows that supports lifting springs, storage shelf underneath. Schematic drawings (center and right) show screen and squeegee supported in raised position by springs, and lowered into register for printing

How to Make New York Style Screen Printing Table

- Special table with slanting top provides efficient working surface for the screen printer
- Careful, tight construction is necessary to insure good printing register and long life

★ Printing presses—as everybody knows—are highly complicated, automatic machines. The mere thought of making them of wood instead of metal is ridiculous. But printing presses were not always what they are today; once they, too, were made of wood, in a stage of development similar to that of hand silk screen printing today.

The trade calls the presses for hand silk screening *tables*. This designation is appropriate because a hand silk screen press consists of a structure very similar to a table. It serves mainly as a solid location for the screen, and it has some provision for keeping the screen open during feeding of the stock. These functions are static; the motions are performed not by the hand press but by the operator.

Many models of hand printing presses have been developed by the screen industry in the course of years and in various localities. Each of these variations has its specific advantages and limitations, but we consider the hand printing press used mainly in New York City, and developed there by trial and error, as the most practical all-around equipment.

You can recognize a New York style hand printing press easily by its gallows and by its slanting top, lower at the front. The slanting top serves two purposes: The operator can print a larger size with less effort than on a table with a top paral-

lel to the floor. The schematic drawing

Explains how. On a slanting top, a longer squeegee can be pushed but the operator

need not stretch his arms or bend his back

so much as on a table with a conventional top.

The second feature of the slanting top has to do with the position of the screen between printing cycles, when the stock is fed and removed. In this phase the screen should remain level—otherwise, the ink will run into the opening or even over the frame of the screen. The slanting top, in conjunction with the hinging of the screen in the back of the table, provides an ideal and remarkably simple solution. The open jaw leaves plenty of room at the front for feeding and the screen stays level.

Operator Controls Ink Flow

But how about the slanting top during printing? The question is to the point; the answer is simple and convincing. During printing, the ink is under the control of the operator and his moving squeegee. The force applied to the ink is stronger than gravity, which would otherwise make the ink run down.

After this explanation of the slanting top, we can turn to other details. First, the screen and how it is placed on the table top: The screen is hinged to a baseboard. There was a time when screens were hinged directly to the top of the table, but now it is generally recognized that this is bad practice. A screen should always be hinged to a baseboard, or as the trade calls it, "put on a bed." Bed and screen together are then put on the table for printing.

The bed should be rugged, plane and clean. Use three-quarter-inch new plywood and sand it down on all sides; the top should be clean and level and not require any additional work if you use good quality plywood. The bed must be large enough to accommodate the screen, the hinges and the cleats. The dimensions of the screen are known to us, but hinges and cleats need further description.

The screen is fastened to the bed with two pairs of hinges. For our size screen, we used three-inch, narrow-butt, loose pin hinges. One half of the hinge is put on the baseboard, the other half on the screen frame at right angles to the bed. The screen should be positioned flush with the front edge of the baseboard, and the hinges attached in the back, approximately 1½ inches from the edge of the bed.

The length of the bed is determined by the length of the screen and by the length

of the cleats, two of which are used for every setup. The cleats used in screen printing are blocks of wood that assure positive location of the screen during printing. Without cleats, the screen would be positioned only by the hinges. But the hinges always have some play from side to side, and the squeegee action also aggravates that condition.

Why is it so important that the screen should not shift its position, not even by a minute fraction of an inch? The answer is that every shift of the screen in its position is detrimental to register and, therefore, to quality work. The cleats are very important because they prevent the screen from shifting its position. One cleat is placed up front on each side of the screen, which is thereby forced to arrive at the same spot every time.

Cleats Are Simple to Make

The cleats are blocks of wood measuring $\frac{3}{4}$ by $2\frac{1}{2}$ by 2 inches. They are slotted—to allow adjustment— $1\frac{3}{4}$ -inch from one end to the center. The slot is made wide enough for free movement of the cleat after a $\frac{3}{8}$ -inch carriage bolt has been pushed through. The bolt can be tightened with a wing nut under which a washer should be placed to protect the wood against indentation by the nut.

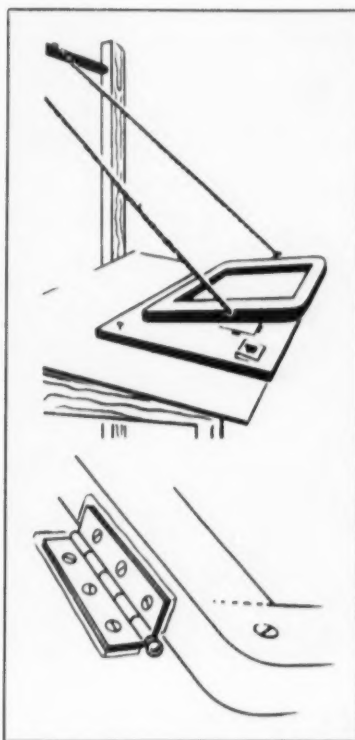
For adjustment, the bolts are loosened and the cleats pushed against the screen, one cleat on each side. The screen should move easily into position but without any more play than absolutely necessary. After adjustment, the nuts are tightened, and if the job is done well, everything should stay put for the whole run.

The setup is placed on top of the table, flush with the front edge. Two nails, preferably in the back of the bed and bent over it, will keep it in position. You will remember that the screen is hinged to the baseboard and that it pivots around the pins of the hinge. The screen can thus be opened and closed like the cover of a book.

This setup is very well suited for the repeated lifting of the screen away from the bed for feeding, and for dropping the screen on the bed for printing. As the operator needs both hands for feeding, the screen must be kept open mechanically. The best mechanical device for that purpose, and the one generally used when printing New York style, is a coil spring.

Two springs are used for each screen. They are No. 5 screen-door pull springs, and they are attached to the gallows of the table with metal chains (No. 35 sash chains). The chains can be adjusted to proper length by simple "S" hooks. Two No. 8 screw-hooks are screwed into the top of the screen frame on the short sides in the center. The springs are hooked into the screw-hooks by a chain connected with "S" hooks.

When printing, the operator moves the screen down onto the bed. At the end of



Springs support screen away from printing surface (top) between impressions. Bottom sketch shows detail of screen frame mounting hinge

printing, the operator's hands leave the screen and the springs lift the screen away from the bed. The springs must be selected to balance the weight of the screen, the squeegee and the ink. If the springs are properly chosen, the screen will stay put without any jerking or dangling until the operator depresses it again for the next printing cycle.

Storage Space Is Provided

This little digression completes the discussion of our printing press of wood. Let us merely add that it is customary to equip the table with a drawer for small tools and a bottom shelf for rags, inks, solvents and other materials.

The printing table naturally can be made in many sizes. A practical size is 48 inches long and 36 inches wide. It should be 32 inches high in the front and 34 inches in the back. The gallows, measured in back, should extend 36 inches over the table top. The drawer should be 12 inches wide, 6 inches deep and 24 inches long. The bottom shelf should be six inches away from the floor and extend all the way across the length and width.

Legs and gallows can be made of $1\frac{1}{2}$ -by-2-inch pine; $\frac{3}{4}$ -inch plywood is suitable for the top and $\frac{3}{8}$ -inch slats for the bottom shelf. The drawer should be made of clear pine and well finished. If you want your printing press to look well and to be well protected in addition, give it one or two coats of shellac.

Speakers of Nine Nations To Be at Aspen Meeting

An international point of view will be presented at Aspen, Colo., when the 6th annual Design Conference is in session there from June 23 to July 1. R. Hunter Middleton, director of type face design for the Ludlow Typograph Co., Chicago, is chairman of the conference. Nine foreign countries will furnish speakers.

Under the over-all title of "Ideas on the Future of Man and Design," the conference will be divided into three cycles. Appearing on the first one, "Management and Design," will be Misha Black of London who is president of the Society of Industrial Artists in England. He also is consultant to the government of Ceylon for the Colombo Plan Exhibition, 1957, and to British Railways for Diesel locomotive design. He is editor of *Exhibition Design*.

Appearing also in this cycle will be Hisaakira Kano, architect, from Tokyo; Arthur Hald of Lidingo, Sweden, editor of *Form*, published by the Swedish Society of Industrial Design, and public relations director of the Ceramics Factory, Gustavsberg; Jacques Vienot, Paris, who founded the Bureau for Technical and Esthetic Studies and is publisher of *Esthetique Industrielle*; and J. Gordon Lippincott, New York industrial designer, partner in the firm of Lippincott and Margulies and author of *Design for Business*.

In the second cycle, entitled "Profession of Design," speakers will be Garrett Eckbo, landscape architect of Los Angeles, Calif.; F. H. K. Kenrion, English industrial designer and consultant to the London office of Erwin, Wasey & Co.; and J. Miller-Brockman of Zurich, Switzerland, who has designed numerous posters, exhibitions, illustrations, and stage settings.

Also in this group will be Alberto Roselli from Milan, Italy, publisher of the magazine *Stile Industria*, and presently engaged in founding the first Italian Association for Industrial Design; Paul Rudolph, Sarasota, Fla., well-known for his residential, commercial, and institutional architecture; and Sori Yanagi, industrial designer from Tokyo.

"Education and Design," title of the third cycle, will have as its headliners Mortimer Adler, famed University of Chicago philosopher and now director of the Institute of Philosophic Research in San Francisco; Jupp Ernst, Kassel, Germany, director of the professional school there, Academy of Art in Industry; Max Frisch, Swiss architect, novelist, and playwright from Mannendorf whose primary concern is city planning; and Prof. Gregor Paulsson of Upsala, Sweden, who has been a professor at Upsala for the past 20 years and prominent in European industrial design exhibitions.



ATF-Webendorfer web-fed offset press is shown in operation at the Safran plant in Detroit. Mirrors have been installed to simplify checking of the ink supply in upper fountains. Railings have been installed on platform upper deck to protect the pressmen while they are working there

Safran's Web Offset Press Promoting Publication Work

Training of press crews and creating a market for equipment were among problems Detroit printing company had to solve quickly

★ When Safran Printing Company of Detroit acquired a new web offset press early in 1955, the firm decided that certain conditions were important to its successful operation. Foremost was the training of men to operate the press. Then there was the need to create an awareness of the possibilities of the equipment.

By directing efforts in these two major areas, Hyman Safran, president of Safran Printing Company, reported last month that since the installation of the press, production records and quality work have exceeded all expectations.

As evidence of his faith in the potentialities of web offset, Mr. Safran has ordered a second offset press with four webs to supplement the three webs of the first press. The new press will be erected alongside the first one when it arrives next month.

"We're doing things with the press," commented Mr. Safran, "that were thought impossible by both the manufacturer and the paper maker." However, he added, there were many problems that

By Lillian Stemp

had to be overcome before these things could be accomplished.

For example, the press manufacturer, the unions, and the printing schools did not have skilled men available for this type of work. Lack of press crews proved to be a serious block to the web offset operation. Hyman Safran and his brother, David, know just how serious the problem can be because 15 years ago they bought a web offset press and sold it after one year. It was too difficult to find trained crews, and the company at that time was not fully aware of the markets for this type of equipment.

This time the Safrans set about to train their own crews. To stand by during those earlier stages when the men were learning and to see the waste in paper and ink on experimental runs required an infinite amount of patience.

Men were selected from the firm's sheet-fed offset department. Employees

with open minds, who had no prejudices about equipment, who were willing to see what could be done with the press, and who were skilled sheet-fed offset pressmen, were the candidates. After the first crew was trained, men were drawn from it for the second shift. The press has been running two weekly shifts of 40 hours each.

Cost \$50,000 to Train Crew

The Safrans estimated that it cost about \$50,000 to train a crew to operate the press. As a result of the training problem, Hyman Safran has some ideas on ways to avoid the lengthy and costly procedure.

For example, the Rochester Institute of Technology is the only school known to have a web-fed offset press. If a satisfactory subsidy can be found, it may be possible to provide an instructor skilled in operating the press.

Another suggestion would be to have the press manufacturer conduct a school at the factory. Manufacturers of other types of equipment do this, so the idea isn't new but it would be specific in this case.

Many of the problems of training and other aspects of web offset operation now have a channel for directed discussion. Progressive steps for action are possible through the recently organized Web Offset Section of the Printing Industry of America.

Hyman Safran believes that within its size limitations, the web offset press is the coming machine for many types of work. He believes that daily papers will, in the future, print color sections on web offset presses in their own plants.

For a shop such as Safran Printing Company, the biggest and best target is the trade publication. With the experimental phase over, Hyman Safran knows that such work can be done economically on the press. The average trade publication can save 10 per cent on its paper bill alone, he believes. While it is true that there may be 10 per cent more waste in the roll-fed than in the sheet-fed operation, there is a probable saving of from 15 to 20 per cent in the cost of paper.

Unlike the sheet-fed offset press, the web-fed is fixed in one dimension. The press is effective for publications within three size ranges: 11 by 17 inches, 8½ by 11 inches, and 5¼ by 8½ inches.

The quality of paper that can be run on the Safran press ranges from newsprint to 70-lb. enamel, and it has run a 45-lb. machine-coated book paper. Hyman Safran expects that some day an ideal paper will be found for the press.

"This probably would come about sooner if the approach in research is changed so that a sheet can be developed for the process rather than starting with existing papers," he explained. Papers are being run now on the Safran press that the mill did not believe could be run.

Experiment With Offset Inks

Much progress has been made at the Safran plant with inks for the web offset press. The ink manufacturers have watched the progress with interest. The pressmen have gone through many trial-and-error efforts with heat-set inks. The pressmen determined the precise amount of heat necessary for a certain color or for certain kinds of paper. Too much heat blistered the paper; not enough heat resulted in smears. About 1,000 pounds of ink were used each week to turn out more than 5 million impressions in the first few months of this year. Recently, a new ink mixer was installed.

One member of the press crew, who had some work simplification training, suggested that mirrors be suspended above each of the upper ink fountains so the supply of ink could be checked without climbing up on the press.

Since the press was installed, the firm has added a second folder. With the one folder, the press could print and fold a 16-page signature in four colors, a 32-page signature in two colors, or a 48-page signature in one color. Considerable time was required in changing over. The second folder reduced changeover time.

The second press, now on order, will facilitate greater production. Maximum roll width will be 35 inches and four colors may be printed on both sides at once. The press will have four webs and two folders. Safran Printing Company then will be able to print a 64-page publication, 8½ by 11 inches.

Safran's web offset press is the only one in Detroit that prints color work. A half dozen other printers are doing web offset color work in other parts of the country.

"It is the only press on which we can move cylinders circumferentially or laterally while in operation to effect accurate register," Mr. Safran explained.

Although Safran Printing Company has a plate graining department, the firm does not regrain plates used on the web press. Plates are used only once and are discarded after about 300,000 impressions have been run.

For adjustments on the upper deck of the press at the feeder end, Safran installed a railing to protect the operator on the platform.

Web tension controls were extended downward so that they are now within reach of the operator at floor level.

Although Safran Printing Company employed only two people in 1932, it now has 180 employees and another 70 in the Rotary Manifold Co. The latter is



Hyman Safran, president of the Safran Printing Company, is also head of Web Offset Section of Printing Industry of America which met in Chicago last month. Safran brothers are active in graphic arts industry and research groups

a division of Safran and occupies a building nearby.

The web offset press is located next to the sheet-fed offset pressroom. When the new press comes in, one of the sheet-fed presses will come out. Other than this, the present layout will not be changed. The web offset press is housed with the other presses in a concrete and brick building and is near the paper storage warehouse. Roll-handling equipment, such as trucks and hoists that stack rolls four high, is used. Loading docks near the paper storage area facilitate roll movement.

Hyman Safran was elected president of PIA's Web Offset Section last October in Atlantic City. His interest in web offset printing began with his first acquaintance with offset lithography.

Saw Need for Web Offset Process

"When you are in the printing business there is a natural sequence. Safran Printing did letterpress at first, but when the field for offset lithography grew we began to prepare for that type of work, installing platemaking equipment, buying new presses, and training men for the work. Next, we knew that there was a growing need for the web offset process. We gave it one trial, gave up and then tried again. This time we are succeeding."

This is not the first time Hyman has given up one goal for another. Born on February 9, 1913, in Detroit, he attended grade, high school and the College of the City of Detroit, now Wayne University. He had three years of a premedical course when his father died. He gave up school and with his brother, David, took over his father's shop. He had been exposed to printing from the time he was a young-

ster. He learned the business so well that he became a member of the ITU. He also learned the binding end of the business.

The Safrans are members of Printing Industry of America, Lithographic Technical Foundation, Technical Association of the Graphic Arts and the Research and Engineering Council of the Graphic Arts Industry. Both are enthusiastic about the future of the industry and the contributions these organizations are making to the progress of the industry.

Aware that over-conservatism is generally associated with printers, the Safrans have tried to be just the opposite. They are willing to experiment and to develop new processes and new products.

Exhibit Depicts Influence Of Art on Printing Design

An exhibition showing how modern art has influenced printing design was scheduled to close on May 13 after running for three months in the Library of Congress. The purpose of this joint effort of the Library and the Washington Chapter of the American Institute of Graphic Arts was to give visitors a keener appreciation and a broader understanding of modern printing design as well as modern art.

Selected for display were 202 items ranging from advertising and art works to posters and stationery. In between came examples of traditional and modern printing trends, books and jackets, trade publication covers and page layouts, broadsides, mailing pieces, disc slip covers, and catalogs and bulletins.

Serving as an introduction to the show was an illustrated brochure compiled by Library of Congress exhibits officer Herbert J. Sanborn. Text matter reviews changes in visual communication inspired by artists who initiated new visual forms, especially abstract painters whose experimenting with space as a dynamic element brought new freedom to printing design.

What the exhibition highlighted was "the new language of vision" translated into printing design in distinctive styles reflecting understanding of art theories and forms of the past.

A set of 35mm color slides of the modern art examples and panels exhibited is available on loan for a small fee. Inquiries should be sent to Mr. Sanborn at the Library of Congress, Washington, 25, D. C.

Color Never Constant

Color is purely an illusion created by the way in which the mechanism of the eye interprets light falling on objects. A slight difference in the hue of a white sheet of paper can change the color value of the ink that is printed on it. Types of lighting influence color. Bear these factors in mind when discussing color with your customers.

Photocomposition Deserves Careful Consideration

- Some means of film typesetting are here today, and there's more to come
- Film methods save space, material and labor in composing room, makeup
- But new techniques require careful training to use equipment properly

★ In some circles it will be considered extremely controversial to treat film typesetting as an item of the future, near or remote. Such people will claim it is already here, a factor to be reckoned with. That's a valid statement as far as it goes, but since it doesn't go all the way, it's really a half truth and should be treated as such. The facts prove this beyond question, for though Photon and Fotosetter are most certainly here today, Monophoto and Linofilm are still on their way to the market. So who will question the wisdom of him who waits until all of the babies are born before deciding which to adopt?

The writer, however, will not pretend to be patient with the typesetter who does nothing more than imitate an ostrich, putting his head in the sand of indifference. It is a fact that the compositor of 1956 is in exactly the same position as was his trade ancestor when Ottmar Mergenthaler was building and perfecting the Linotype. Big and revolutionary things are just ahead, and the only thing to fear is fear itself, whether it be called indifference, deliberate ignorance, or stubbornness.

Let's Look at the Facts

The purpose of this article is to alert the typesetter who needs it to the facts about film typesetting, not primarily through a technical discussion of machinery but through suggested answers to questions he will ask himself if he is wise.

In the composing room, film typesetting offers many benefits. Outstanding advantages are found in accessory equipment, storage and space requirements. Photocomposition changes the familiar picture. Galley rack, saw, stone, notcher, router, type frame, metal pig, wood block, nails, quoins and keys—all these vanish and there appears a clean plant, one-third to one-half the size of the original space. Thousands of type galleys give way to a single filing cabinet, leaving room to spare. Frame and stone become light tables. The saw becomes a simple pair of scissors. Nails, quoins, keys and chases are concentrated into a tape dispenser.

By James V. Elliott

James V. Elliott is a staff member of the New York Employing Printers' Association and executive secretary of the Typographers' Association of New York. He is a graduate of St. Bonaventure College, became a journeyman compositor, and later superintendent of printing and composition for Benziger Brothers, Inc., Brooklyn, N.Y., before he took his present positions with NYEPA. Specifically, his work is in the Methods and Equipment Department of the association. This article has been adapted by Mr. Elliott from a talk which he presented recently to the Master Printers of Newark (N. J.) and Vicinity.



Let's look at the makeup department. Take a 320-page book set in hot type. The type is scraped down, collated, proofed, and stored, say 3 pages to a galley, in 107 galleys. After being read, the job goes to the makeup man for inserting corrections and page makeup. Let's say he is ten feet from where the type is stored, and that he needs one minute to lock a galley, take it to the rack, put it in, pull out the next and get that one back to his working spot.

That accounts for 107 expensive minutes on the cost sheet, to which we must add the fatigue which definitely slows the makeup man's work after tramping ten feet back and forth, some 40 or 50 times, with 20 or 30 pounds of lead in his hands.

In the shop that sets on film, 320 pages are all in a single folder at the makeup man's elbow. He doesn't have to move even once because of the job itself. Needless to say, this is definitely energy-saving and thus, money-saving efficiency.

On the score of advertising makeup, film really shows its teeth. A 7 by 10 ad with cuts, mortises, and the usual run of problems that would take an expert an hour to solve, would be done by the film man in 15 minutes or less. Why? Because

the metal makeup problem is the buildup of white space around type and cuts so that the finished job justifies across and down. On film, makeup means exact positioning only—white space costs nothing.

An ever-growing percentage of the metal type set today goes to the reproduction proof press, destined for offset printing. Granted that the filmsetter can be bothered by color variations due to unregulated power supply and atmospheric conditions, can the repro proof present any real argument against film for offset platemaking, especially since the repro must go before the camera while the film bypasses it?

Moreover, if the customer decides that he wants 100 proofs of the type in galleys, today's typesetter is lucky not to have to reset the whole job after those 100 impressions are made. Film has no such limitations.

What are the disadvantages of photocomposition? Copy preparation and makeup for filmsetting must be expert and exact, particularly in any calculation to a depth of more than two or three lines. Readjustment of leading, perfectly simple with metal type, is a painstaking chore on film, and where more than a few lines are involved it may be more economical to reset. Of course, it seems proper to remark at this point that in far too many instances, hot-metal typesetters could use some expert and exact markup and copy preparation to improve a rather forlorn profit picture.

Skill Is Created, Not Hired

When filmsetting machines are installed, skilled men are not hired. They are created. Sad to say, the only real training facilities today are found in the plants of the relatively few pioneers in the field and, being relatively few, there just is no circulating skill that is anyone's for the taking. It is difficult to withhold the comment that even in the hot-metal field the skilled labor supply picture is far from good and the statistical trend far worse.

Film can never be slapped on the press, like metal, and the job run right off. Some type of plate always has to be made first. That fact no doubt is comforting to many, but this attitude should be avoided whenever it smacks of complacency, which is

just another name for the indifference referred to above.

Office or author's corrections, generally speaking, are an expensive nuisance in both metal and film. It must be stated that on film the problem is especially aggravated. On the other hand, this compels the filmsetter, out of sheer necessity, to be more careful about getting clean proofs and following instructions to the letter.

How about advertising composition? For letterpress-printed advertising, the answer involves several *ifs* and *buts*. Dow-etched magnesium has made great strides, but not to the satisfaction of all concerned. Research is still going on, and new metallurgical marvels may soon provide a more feasible tie-in between filmsetting and the relief printing process.

Film Composition Advantages

For offset-printed advertising, the answer comes without reservations. Here the film is ready for stripping and normally is a better film than the offset camera could make. The makeup, which in most ads accounts for the greatest investment in composition time, is reduced to a mere fraction of that required for justifying metal and wood. And, of course, there is a perfect subject that can be blown up or reduced without a care in the world, or put before the distortion camera for any of the tricks of that rapidly growing trade.

What does it cost compared with the hot-metal process?

It hardly needs saying that a wide range of cost experience is not yet available, and that industry-wide data just do not exist. Yet it is not uncommon to hear that film-

setting cannot be sold for less than \$20 to \$25 per hour. By way of answering this, it likewise should not need to be said that the cost per hour of any machine or department, hot or cold, depends upon a hundred and one conditions existing in individual plants.

It is therefore a gratuitous assumption to generalize to any dollars-per-hour figure. But the writer's personal knowledge of actual conditions in a large, well-run plant dictates the statement that film and hot-metal hour costs are on a par. That should not be treated as the generalization previously condemned, for it is nothing more than a report on what is being done through high standards of efficiency and volume in one outstanding plant.

While on the subject of costs, it may be interesting to consider why Monotype composition usually is more expensive than slug composition, all things being equal. This is a fact, not because of machine speed factors but because of handling single types as against handling slugs. The writer considers it of profound significance that with the appearance of Monophoto that disadvantage obviously will disappear.

Would filmsetting take business away from the hot-metal side?

This amounts to the same question asked by letterpress printers who are thinking about putting in offset equipment. Neither question can be answered with a flat yes or no.

Some work being produced by letterpress should be done by offset. Some work being set in metal should be set on film. This much business would be a loss to the

old method, and in the name of progress, that is just and fair. To that extent, starting a filmsetting department would amount to taking something out of one pocket and putting it into the other.

But for the rest, the question is an open one. It depends on selling, advertising, merchandising and even capitalizing. It depends on whether or not present markets are exploited and new ones developed. Somewhere in that mass of generalizations is the answer that each man must find for himself.

Future of Printing Industry

Has filmsetting any bearing on the operation of a letterpress printer? An affirmative answer here should not be construed as advice to the letterpress printer to pick up a Photon or two, or even to swear off lead, zinc, electros and buy nothing but magnesium. This is an affirmation to people in this oldest branch of the trade to recognize an urgent need to open their eyes to the future of the printing industry.

Filmsetting should stimulate letterpress thinking in much the same way that offset should—to be aware of the challenge of rotary versus flat-bed, two pounds of plate versus 200 pounds of plate.

There is a real revolution going on in the printing industry right now. There is a trend toward mergers and consolidation, with quality control and efficiency the daily passwords. There is growing awareness of the fact that the general practitioner is rapidly becoming not simply a specialist but a *general specialist* in about every segment of the business. There is awareness that the printer must offer new

COLD COMPOSITION

Photographic

Non-Photographic

LINE COMPOSING KEYBOARDED WORD COMPOSITION WITH AUTOMATIC JUSTIFICATION

Fotosetter
Intertype Corporation

Photon
Graphic Arts Research
Foundation

Monophoto
Monotype Corp. Ltd.

Ratofoto
Coventry Gauge & Tool
Co. Ltd.

Linofilm
Mergenthaler Linotype Co.

Justigraph
Wellesley Engravers

LETTER COMPOSING MANUAL, LETTER-BY- LETTER SELECTION

Prototype
Mergenthaler Linotype Co.

Typro
Halber Corporation

Fotosetter Desk Model
Intertype Corporation

Coxhead Liner
Ralph C. Coxhead Corp.

Filmotype
Filmotype Corporation

Madego
American Type Founders

Rutherford Photoletterer
Rutherford Machinery Co.

TYPEWRITER STYLE

Varityper & D.S.J. Camposomatic
Ralph C. Coxhead Corp.

Justawriter
Commercial Controls Corp.

I.B.M. Electric Executive
International Business
Machines Co.

REPRODUCTION ALPHABETS

Fototype

Reditype

Arttype
Ad-Letter
Magnatype
Etc.

and additional services if he doesn't want to face diminishing volume, climbing costs and vanishing profits.

It is your future only if you make it yours. One thing on this point is beyond argument. The easiest way for the letterpress printer to remove himself from the future of the printing industry is to ignore the future by indifference. He who says, "Let the future take care of itself," will find that it does, but only of itself, not of those who just don't care.

Does filmsetting involve any problem of union jurisdiction? To say that this situation is involved is the understatement of the year. Even in hot-metal, jurisdiction can be a mighty touchy problem. In film, stripping in particular could be claimed as its own by the International Typographical Union, International Pressmen's Union, CIO Lithographers' Union, and also by the Photoengravers' Union. Awareness of the problems involved, and taking into account the circumstances of one's own locality, will indicate the path to be followed. But too much care cannot be expended in this direction.

Training for Work on Film

What are the problems in training compositors for work on film? In hot-metal operations, composition may be said to revolve around the metal pot. In filmsetting, the center of operations is the camera, and training must begin there. Those who have gone through this phase say that a combination compositor-camera man is a valuable man to have around at this time. We might add that the employer could find few subjects more worthy of time and effort than what makes a camera tick, and a study to shed a little light on the darkroom.

The keyboarding operation varies, of course, with the machine installed. The Fotosetter has basically the same keyboard as any slug-casting machine, but there the similarity ends. Fotosetter operation demands more from the operator than he has to give to cast slugs. The filmsetter must have cleaner proofs than the metal side needs. This efficiency can come only from the operator. Also, he sets blind, not seeing the product until the film is developed.

He has to be very fussy about setting up the machine, especially on revise; and while on the slug caster a micrometer tells the answer immediately, on film he must wait until the test matter is developed before matching the take against the original. This is accounted for by dials on which two white lines are aligned.

He must worry about dust, dirt, atmospheric conditions and the light source, which if not regulated to constancy can cause variations in color from line to line.

Justification of lines without spacebands explains why the Fotosetter operator must have even greater typographical

taste and judgment than is necessary for a good operator with metal.

Photon's keyboard is basically like a typewriter with rows of auxiliary keys for faces, point size, line width, etc. Since there are only a few Photons in actual production work, it is difficult to assess the problems that would be met in converting Linotype operators to the Photon. The Quincy (Mass.) *Patriot Ledger*, operating two machines, claims to have trained typists in very short periods for this work. After watching over their shoulders, the writer can find nothing to disprove that point, because Photon seems to require that the typographic skill of the expert keyboarder be transferred from the keyboard to the markup desk.

Monophoto uses the same keyboard as the present Monotype system. Keyboard operation is exactly the same whether the roll is to be used for the caster or for the Monophoto photographic unit.

The machinist, of course, needs a new skill to set up and run the photographic unit, but no predictions of problems can be made, since the first production model of Monophoto will not arrive in Philadelphia from England until some time this spring.

The Linofilm keyboard, like Photon, is basically a typewriter design. Lacking, however, even the meager data that Photons in commercial use provide, we must await Linofilm's entry into the market, promised this year, before discussing how difficult or how easy it will be for a hot-metal man to operate this machine.

Prototype Demonstration, Slide-Illustrated Talk on Photon on Typographers' Program

The Typographers Association of New York and the New Jersey Typesetting Association staged last month a joint session which by its large attendance highlighted the keen interest of "hot type" houses in cold film composition.

Herbert O'Sullivan of Mergenthaler Linotype Co. displayed the Prototype unit, and Samuel Reed, executive assistant to the president of Photon, Inc., gave a slide-illustrated talk on the latest Photon model, which has reached the production stage.

Mr. Reed stressed the versatility of Photon No. 200 and called it a 192-font mixer, which typesetters present rated as enough to justify the claim of "utmost versatility."

Said James V. Elliott, New York Employing Printers Association executive whose review of phototypesetting appears in this issue:

"One significant new feature of the No. 200 Photon is a tape-punching device which records all information fed into the machine's memory and electronic relay system. The tape does not activate the photographic unit on the original setting,

On the hand side, this question of converting personnel has a simple and straightforward answer. With very little training, the normal hand comp should not only be very good with film but should like it very much. He has no heavy weights to lift. Walking back and forth from frame to saw and from rack to frame is practically eliminated, and it is perfectly feasible for him to sit down at his work, dressed in collar and tie, and be just as productive as if he were continually on his feet, in work clothes.

There is a tremendous potential market for type set on film, particularly where lots of type goes with an abundance of illustrations. Some of this work is being done now in both hot and cold processes. But it is significant to note that some work is being developed or created by film. With the bypassing of the offset camera there comes a customer decision either to publish what he had not considered within his budget, or to use color where he thought he could not, or to use four colors where his purse had ordered two.

This is going on right now. It is of the utmost importance for typesetters to realize not only that fact but the fact that 1956 should see the introduction of two major machines, Linofilm and Monophoto, that will provide, along with Photon and Fotosetter, the full range of choice needed. The time is therefore very near when choosing will be almost mandatory. Preparing himself for making that choice is the most urgent need of every typesetter now working with metal.

but it can be spliced for corrections, additions, etc., and then fed into the machine to rerun the entire job at the rate, as Mr. Reed put it, of eight characters per second.

"The problem of 'pie mats' has also been solved by a row of buttons that activate these sorts characters. This is not possible on the No. 100 series, of which there are now seven in productive work."

Mr. Elliott believes that Photon's new sales policy may have far-reaching effects. It is understood that the No. 200 machine may be purchased outright for \$48,000 or obtained on a six-year lease basis at \$525 per month.

"Photon is an electronic marvel, regardless of any criticism that may be leveled against it on the score of typographical niceties and maintenance," said Mr. Elliott. "Operation of the No. 200 series is more complicated. To what degree this will complicate operator training, said to be simple on No. 100, is not yet known."

Mr. O'Sullivan demonstrated the Prototype as a desk unit that makes contact prints on specially sensitized stock.

LTF Research Committee Hears Reports on Progress in 1955

The annual meeting of the Lithographic Technical Foundation to report its research accomplishments in 1955 took place at the Hilton Hotel in Chicago on April 9 and 10. Some 150 members of the LTF Research Committee and their guests attended the two-day series of reports on the department's work.

The Research Department marked its 30th year of continuous operation and its 10th year since being reorganized and moved to Chicago. It was a year of progress and activity. According to Michael H. Bruno, research manager, many new researches were started in 1955 and significant progress was made on all of the projects being studied. The shift of emphasis in the research program continued with more stress being placed on the study of paper and ink relationships and the factors affecting quality.

In brief summary, LTF's research accomplishments in 1955 included:

(1) Design and production of the LTF Color Chart.

(2) The development of new techniques for studying and evaluating graininess and resolution in printing.

(3) Modification and improvement of techniques for ink transfer studies.

(4) Redesign of color target and continuation of masking studies.

(5) New approach to studies of diazo plate coatings.

(6) Investigation of new materials as substitutes for gum arabic.

(7) Announcement of results of work on a tannic acid, chrome alum etch with superior desensitizing powers.

(8) Comparison of different halftoning techniques, including glass and contact screens, with respect to sharpness and tone reproduction.

(9) Method of producing shaped vignettes.

(10) Work on a product as a substitute for asphaltum.

A major accomplishment was the design and production of the LTF Color Chart. This development makes it possible for any plant to make its own color charts simply and reliably. Also, by printing the chart periodically and with different combinations of inks and papers, a plant will be able to standardize and control its operations better.

The most important new studies started during the year were the investigation of the fundamental principles of dampening. In these studies, LTF is trying to determine the causes for the formation of water droplets on the inked image and how these droplets can be controlled or eliminated. Other new studies included work on the redesign of the paper hygroscopic, incorporating a measurement of temperature as well as relative humidity. Also, a new technique for studying tinting was developed and better correlation is now being obtained between tinting on the press and the presence of surface materials in the paper.

In 1955, the organization of the laboratory was revised to increase its efficiency and redistribute the work load. Charles Borchers was named coordinator of research and reduction-to-practice to insure proper scheduling of tests and maximum yield from them. The Photosensitive Division was divided into two new divisions—Physics and Photography.

No changes in key personnel occurred during the year. Bruce Tory left in August to return to Australia. The research staff was strengthened during the year by the addition of Dick Trankle, pressman; Bill Lyon, electrical engineer and optical designer, who is working on the dampening studies; and Ed Brody, physicist, who is working on photographic and color stud-



Z. Wayne Adams, chairman of the Lithographic Technical Foundation's 100-man Research Committee, addressing the annual research meeting April 9-10 in Chicago. He is on Lithographic Technical Foundation's board of directors and hails from Magill-Weinsheimer Co., Cleveland

ies; and chemist Charles Gramlich, who is handling the work with diazo coatings.

Frank Preucil, nationally-known authority on color reproduction, joined LTF's staff on January 1, to supervise and insure the continuation of the photographic and color reproduction studies.

During 1955, Research Department staff members participated in 46 different meetings from Boston to Seattle, Miami to Ottawa, and points in between. They gave 24 different speeches or papers.

Five LTF Technical Forums were put on during the year, and were attended by more than 2,100 people. Full TV shows were done in Minneapolis-St. Paul, Seattle, and Kansas City.

The number of visitors to the LTF laboratory last year was about the same as in 1954. Of the 563 total, 295 came from Chicago, 217 from other U. S. cities, and 52 from 13 foreign countries.

LTF Physics Department supervisor George W. Jorgensen (left) reported on studies of factors affecting reproduction quality. Photo division physicist Ed Brody (center) described study of screens, methods, techniques for producing halftones. LTF chemist Joan Lingren (right) reviewed research on litho plates





LTF Research Manager Michael H. Bruno (center) emceed program for the New York Litho Workshop March 23-24 attended by 989 registrants from 10 Eastern states. Flanking him, left to right, are Samuel D. Brown, Jr., assistant to president of New York Employing Printers Association, which underwrote major costs; NYEPA lithographic consultant C. W. Latham; Workshop Committee chairman Edward Blank, Publishers Printing-Rogers Kellogg Corp.; Kendall Slade, Densen Banner Company

989 Register for New York Offset Workshop Conducted by LTF Staff

By Hal Allen, Eastern Editor, *The Inland Printer*

Attending the Lithographic Work Shop staged Mar. 23 and 24 in New York City were 858 principals and supervisory craftsmen from nearby printing companies, plus 131 from nine eastern seaboard states and the District of Columbia. Out-of-towners from points as far away as Chicago helped to roll up a new high attendance record for this 21st forum conducted by Lithographic Technical Foundation's research staff. More than 500 reservation applications had to be turned down because of space limitations.

Closed-circuit TV, motion picture, slide and other screenings showing LTF research manager Michael H. Bruno and his staffmen in shirt-sleeve step-by-step demonstrations were viewed by an audience that packed Henry Hudson Hotel's grand ballroom.

Welcome to the share-your-knowledge sessions was voiced by committee chairman Edward Blank of Publishers Printing-Rogers Kellogg Corp. and past president of the Club of Printing House Craftsmen of New York; Wade E. Griswold, LTF executive director; and Charles W. Latham, lithographic consultant for New York Employing Printers' Association, which underwrote WPIX-TV and LTF staff expenses. Cosponsors with NYEPA were the International Association of Printing House Craftsmen, the New York Craftsmen's club, Lithographers' National Association, and the National Association of Photo-Lithographers.

Working with Mr. Bruno in close-up visual style were supervisors Frank Preu-

cil and Edward J. Martin, assistant supervisor Charles Borchers, physicist Edward Brody and research consultant Robert F. Reed. They transformed the TV projection room into a workshop.

Mr. Bruno had pointed out that LTF research was aimed at finding causes of common troubles as the basic step toward curing them. Demonstrations would show nothing particularly new, he said, but a detailed review of materials, equipment and methods developed for improving reproduction quality. He called attention to LTF's new color chart. It is designed to be printed by the plant that uses it, on its own presses and with its own inks and

Frank Preucil (left), LTF research supervisor, discussed color masking. Here he's showing how backgrounds of different color tones change shades of identical gray swatches. In picture at right, Wade E. Griswold (right), LTF executive director, and Edward Blank, past president of the New York Printing House Craftsmen, pose for their photograph in the WPIX closed circuit TV projection room



papers. LTF will supply negatives and positives for that purpose.

Mr. Preucil and Mr. Brody demonstrated halftone making with special attention to the use of glass screen, Auto-screen built in the film, and two different contact screens. Dot structures and patterns, and right and wrong camera techniques were detailed. Mr. Brody showed the advantages of using the LTF contact printing lamp.

Mr. Borchers used special devices for testing paper moisture content, register, picking tendency, and for determining grain direction. He said litho papers should be flat, long-grained, lintless, non-dusting, resistant to pick and moisture, and free from active chemicals and foreign matter.

How to handle major ink problems was told by Mr. Reed. He explained what causes such troubles as offsetting, sticking, non-drying, chalking, surface tinting and double image. The relationship between ink and paper often causes trouble, he said, and ink can be changed more readily than paper before press runs start.

Mr. Martin prefaced his surface and deep-etch platemaking work with the warning that troubles stem not from "the big things we can see" but from invisible chemical reactions. He sharpened the practical value of his demonstration by telling the why as well as the how of each step. He stressed that he could not see how a good plate could be made without using LTF's sensitivity guide. Coming to the post-treatment phase, he recommended using a good nonblinding lacquer to prevent scumming. While Mr. Martin was getting set to finish his work, Mr. Bruno reviewed some of the factors that affect coating thickness.

Mr. Bruno teed off the second day's program with a talk on bimetal and pre-sensitized plates, including LTF's copper-aluminum plate. Then Mr. Martin reviewed common press troubles and told



how to avoid or correct them. He gave tips on making and running test plates to work out the best methods and materials. A color movie showed how plates made right and wrong work on the press.

Another movie visualized LTF's latest press washup method. Mr. Bruno told how to use a special solution for copper plating steel rollers after washup. This is done to stop stripping troubles.

Mr. Preucil's color masking talk was a first-time feature. He used slides and revolving disks to emphasize that color identification by the eye alone is deceptive. He clarified the purpose of masking and the methods that fit specific jobs, and stressed the need for controlled and exact evaluation of the hue, transparency and trapping ability of process inks.

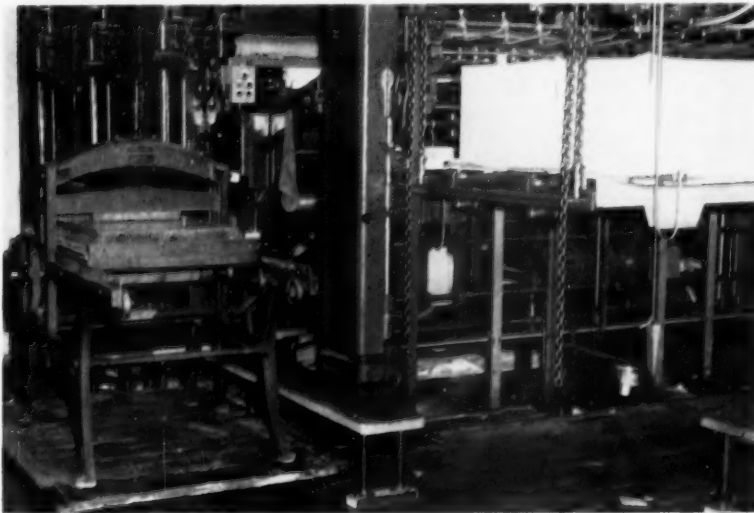
The final feature, just ahead of the free-for-all quiz period, was Mr. Bruno's review of LTF research. Tasks he mentioned included studies to find just what happens when ink is transferred from blanket to paper; development of an instrument to reinforce the pressman's judgment of water and other effects; more of the work required to solve dampening problems; and a device for measuring ink tack while the press is running.

"We look forward to the day when we can put a job on the press and then tell when degradation of quality is happening," said Mr. Bruno. "Improved quality is the single aim of all LTF research. Even today the process we work with doesn't have to take a back seat to any other."

Ideal Roller Opens Georgia Plant

Ideal Roller and Manufacturing Company now has a fourth plant for manufacturing and processing printing and lithographing rollers and related products in operation at Chamblee, Georgia. John R. McStatts has been appointed general manager of the new factory.

This venerable bow-legged, hand-operated stone litho press that banged out 300 sheets per hour was used early in the 60-year career of Lutz & Sheinkman, New York City. Big press over-shadowing relic is latest L&S addition, a new 52 by 76 Miehle press which runs 5,000 four-color impressions hourly



—Armstrong Trap Magazine

"I admit you're raising the relative humidity but there's more to it than just spraying water around without regard for control."

New York Color Lithographer in 60th Year

This is 60th anniversary time for Lutz & Sheinkman, New York City color lithographer and point-of-purchase manufacturer that recently rounded out a seven-year equipment and plant modernization program.

Guests at a Mar. 21 open house affair saw two- and four-color presses ranging up to 52 x 76, up-to-date camera and platemaking equipment, and new paper-

handling, cutting and folding units in the bindery. Offices and pressroom have been air conditioned.

Philip Smit, executive vice-president, attributes the strong growth of the business during recent years to the wide diversification of its plant work. Point-of-purchase displays, premiums, folders, books, broadsides and direct mail material are among the many types of jobs handled. The firm now offers advertisers and agencies a merchandising service to help solve creative lithographic problems. Plans are under way for an aggressive direct mail campaign called Shopper Stoppers, highlighting successful point-of-purchase display campaigns and litho promotions for national advertisers, and backed by advertising in key marketing trade publications.

Herbert Brod, treasurer, stressed that the company, resisting offers to move to the suburbs, has signed a ten-year lease for its space at 421 Hudson St. "In spite of increased costs," he said, "we are continuing in New York City because we feel that there are innumerable opportunities in the metropolitan area for creative lithographers. Our firm has invested \$1.25 million in our business future here."

Jack Greenberg, president, and Mr. Brod serve on Lithographic Technical Foundation committees. Mr. Smit is a Metropolitan Lithographers' Association past president. Vice-president Donald S. Hutchinson is president of the POPAI.

LESSON OF MONTH FOR COMPOSITORS

THE FONTHILL DIAL

NOVEMBER
1 • 9 • 5 • 3

Normally when we offer two design and type treatments of single copy, the second is applauded. Brother, 'taint so this tripl! Covers above and below, of issues of successive years, are equally inferior, if differently. Top one is readable enough, but lacks "design," is drab. With the lines spaced and spotted differently for balanced over-all distribution of white space instead of having most of it in the middle, and a spot of ornament judiciously placed, it could be acceptable. Newer cover below has "design"—a pattern of outline—but read it, friend—read it! Letter forms suggest those of Chinese

The
FONTHILL
DIAL
1954 MARIAN • ISSUE

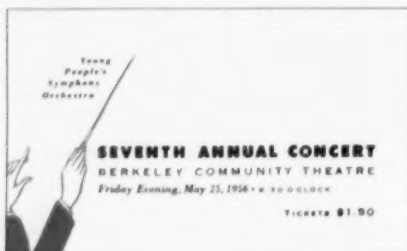
SPECIMEN REVIEW

By J. L. FRAZIER

Customer's \$64,000 Question

BODINE PRINTING COMPANY of Michigan City, Indiana.—Timeliness may be a decidedly potent factor in the benefits to be derived from any advertising, but that is only one of the features of your three-section, 11- by 8-inch folder. Entitled "Here is the answer to your \$64,000 question," the folder is effectively designed and printed in multiple colors on heavyweight, coated white stock. The front of the three sections is designed to be dropped rather than raised, as is usual, and then the section underneath is raised so that all the printing is right side up. The front carries a halftone illustration of a television set, with "Here is our answer" in heavy brush script lettering in red, above the halftone, and the remainder of the title is below. The "screen" of the television set is die-cut to disclose part of the illustration of your new press—which constitutes the "answer"—printed, with pertinent copy, in full color on the second leaf. When this second leaf is raised, the complete 11- by 24-inch inner spread is disclosed.

the one who has had experience in different lands. By retaining the "feel" of India and its national characteristics—not with reference to "good" or "bad"—you can impart an individual touch to your American work without seeming to strain for the special effect. We plan to see if there isn't some way to show several of the items you sent, to establish the point mentioned above. Your work is more striking, perhaps, in over-all layout than in the handling of the type itself.



Original simple, interesting ticket by John F. Bethune, of James J. Gillick & Company, Berkeley, California, is in brown and light green on a pale canary toned stock

Here you have placed excellent, effectively illustrated copy under the heading, "If your question is 'How can I get more for my printing dollars?' Bodine Printing Company now has the answer." That line of appeal is hard to beat, and we quote it with the idea that it may suggest a similar slant to others.

Talent From Far-Off India

JULIE ELIEZER of Cambridge, Massachusetts.—We're very pleased with your remark that you benefited from this department even before you left your native India. The blotters designed for your father's business, Mebasser Printing Works of Bombay, are truly outstanding. They gain most of their unique appeal from the technique of the illustrations—quite different from most of our American art. And your art is finely and sympathetically reflected in the typography. We've concluded that wherever art is involved—and that includes printing, of course—the designer who has the edge is



Comparatively small folder title page is loaded with force in consequence of relative bigness of elements, unusual distribution of white space, and eye-arresting circle. Reproduction shows moderately what is perhaps the outstanding quality of the work of E. Therien & Sons, Montreal—a free and easy informality, and a fine running start to attention and interest. Top section of page seems tight in comparison with bottom, suggests a bit of respacing to permit lowering the top parts

We seldom see such power in layout, display, and color represented in such a simple, direct way as in the circular, "Harry Levine starts a 1955 Gold Rush." The sweeping shapes of the odd-shaped background panels, the first with type reversed and the other in gold with type overprinted in black, draw the reader's eye surely, yet do not obtrude.

Items submitted for review must
be sent flat, not rolled or folded.
Replies cannot be made by mail

Top Quality Invariable Here

TRI-ARTS PRESS, New York City.—We are not competent to suggest improvements in work that has the quality of yours. What you turn out vies with the best accomplished today in these United States and, therefore, in the world. However, you have helped us with material for reproduction in this department to the end of helping others without your facilities or, more particularly, your ability. We wish others like you would help, too. The annual reports of large corporations, once a drab collection of tabular matter and legal phraseology, have developed recently to deserve a place among the finest items of printing. Your status as top-flight printers is established by the number of large and important

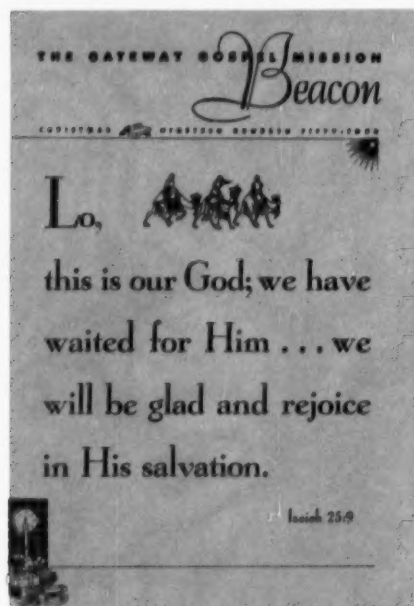
panels of days and dates that are far and away better than those found on most calendars, including some of those that carry fine, expensive illustrations. We mention your calendar here not simply because of its excellence or to point out errors (of which there are none) but to describe a really excellent new idea you have used in producing it. By a special trick, you have made only four illustrations do for all twelve leaves of the calendar. For the benefit of readers, the trick is this: The pictures—striking water-color reproductions, about 9 by 12 inches, produced by offset—appear on every third leaf; in other words, on the leaf carrying the calendar for the last month of each quarter. The leaves for the first two months of each quarter are die-cut so that the illustration shows through. Each of the die-cut leaves is printed with a color—usually a variant of gray or deep green, warm or cold. The dark background around the pictures, with a half-inch white margin showing through, sets off the illustrations in a highly effective way. In fact, the appearance is most striking when one of the die-cut leaves with a colored or grayed background is disclosed.

Delivers Quality at Low Cost

JOHN F. BETHUNE, Berkeley, California.—You continue to do a bang-up job in typography for your employer, James J. Gillick & Company, and this firm, to our way of thinking, rates among the leaders in the field of average and small commercial printing jobs—stationery, cards, programs, and the like. Such work usually allows little or no outlay for art, but you and your people make the most of your opportunity with just type and type-cast decorations, attractive layouts, pleasing colors, quality papers, and good presswork. A case in point is the ticket reproduced on this page. But although your score is high, you now and then turn out something we cannot endorse fully. An example is the cover of the seventh concert



While one might wish what we consider the most appealing line of copy, "Printing to persuade" (just below signature) were larger, few, contemplating the overall interest-arousing look of this blotter of a leading New York printer, will fail to read it. Original is in black and a strong red-orange hue on white paper

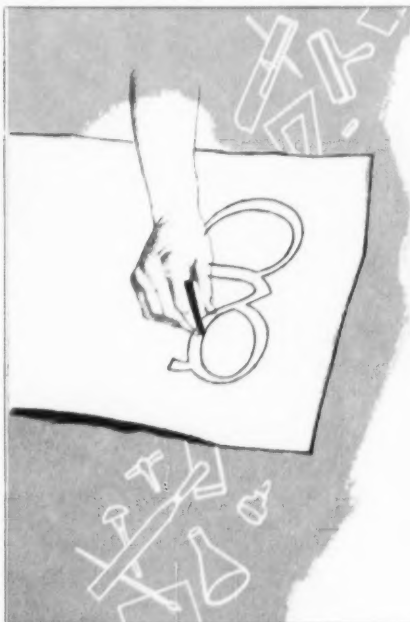


Hjalmar Erickson, typographer at Lund Press, Minneapolis, makes most of limited opportunity to spread his unusual talents on front page of his own church's 6- by 9-inch bulletin, restricted to use of but one color

corporations whose annual reports you turn out, as well as in your own highly effective and out-of-the-ordinary advertising. You employ the finest paper, the best color, and the densest black inks. Their effect on the smart and effective styling of your work is marked.

A New Note in Calendars

MCCORMICK-ARMSTRONG COMPANY of Wichita, Kansas.—Your 1956 calendar is beautiful and striking and, of course, expertly turned out in every respect, including the offset presswork. The leaves, spiral-bound at the top, are 15 by 22 inches, and the type is Libra. The character and fine esthetic qualities of this delightful type face result in



Remarks on the
importance of materials in the
graphic arts
and on type-designing

By PHILIP GILBERT HAMERTON

PRIVATELY PRINTED BY A. R. TOMMASINI

Christmas, 1955

Would that health and wealth could be as sure as that, come Christmas, A. R. Tommasini, current president of the International Association of Printing House Craftsmen, would get up and send out with his greetings a gem of a hard-bound book which, though of small page size, will reflect the finest craftsmanship of the working kind. Latterly, he has grasped opportunities afforded by the spread title as above. Compared to his soft red, ours is blatant



Color on original cover from magazine of Edwin M. Stuart, Pittsburgh, is red, almost pink—beautiful. Publication serves local printing-advertising field, circulation is paid



Front of six-page letter-size folder of progressive Toronto typographer exploiting type deserving of wider use. Original is printed in black and pale blue on white

program of the Y.P.S.O. The design idea has merit, but the elements are not as closely knit as we consider they should be. Having one weak line read from bottom to top on the page, obviously an effort to achieve unity, is a serious error, at least for someone of your ability. The two lines at the right of the green panel, over which the initials of the organization are printed in black, are much too close to the rule that appears in green between them. There is much more space between words of the lines. Essentially, the design looks as if it was pre-conceived as a stunt arrangement—to catch attention, maybe—but with insufficient attention given to the copy and the need for quick and sure comprehension by the reader. No design is top grade that doesn't give copy the top consideration.

Hard-Bound Book

DIAMANT TYPOGRAPHIC SERVICE, New York City.—Congratulations on the new edition of *Typographia*, your tiny keepsake "classic." Having known E. M. Diamant, founder of your company and originator of this series,

Fade Away." Of course, Mr. Diamant meant *good* old types, not all of them. The book itself is highly interesting in appearance, first because a book so nicely bound, yet less than three inches wide and only a bit over four inches high, is a rare thing. The board backs are covered in deep scarlet paper, and the design—a pattern of repeated border units—overprints all of the front and back except for an open panel for the title, all printed in black. We hope your company will continue publication of this series, and we imagine that your customers and prospective customers make it a point to keep the books and probably would regret their discontinuance. In addition, we feel that by discontinuing them, you would be giving up something of value to yourselves, not only spiritually but practically as well.

Stunt Typography

TRADE TYPESETTERS, Washington, D. C.—You could have made your mailing card, "Let's Get the Ball Rolling," more stylish and attractive by using more attractive and newer types in some of the lines. And it would



Simulation of an ink spot can prove powerful eye-catcher, as this front of folder demonstrates. On original, over-all reverse plate is in black, the blot a pleasing, cool red-violet. Circle within blot is die-cut and what's seen there is from right-hand page of inner spread, on which ink spot motif appears thrice in different sizes, dramatically located. Submitted by Georges Huel, art director of E. Therein & Sons, Montreal, along with numerous other decidedly unusual items, it is another demonstration of Therein's penchant for the unusual and powerful in display typography

we will read the eighth edition with interest, especially because the three articles in it are the last he wrote before his death late in 1953. His interest in the art of typography was keen, his knowledge great. He must have influenced many a younger man to respect the craft, to ply it with an ambition for more than average achievement. We cannot forego giving here the title of one of the articles: "Old Types Never

have been more effective if it had been on a larger scale than a government post card, but the idea will register at least moderately as is. Time was when compositors and typographers would exert the effort to set blocks of type, such as the text groups in advertisements, in some form other than the customary rectangle. You have skillfully regulated the length of lines of text on your card to form a very

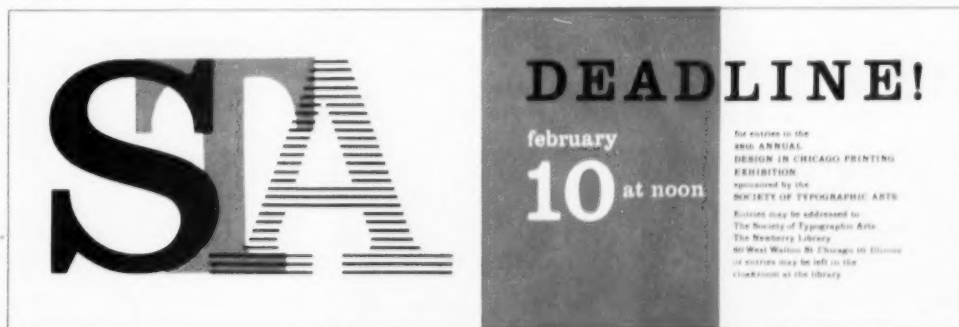
good circle, thus emphasizing the copy, which leads off with the words quoted above. Farther on in the copy we find the often-used phrase, "on the ball," suitably used to emphasize some angle of your services (and we wonder why you didn't work in another: "right down your alley"). The circular text group is at the right of the card's center, and the heading—your name—strikes into it from the left and above its center. However, the composition is faulty in one respect: distribution of white space. Massing white space—that is, getting away from the usual equality of comparative areas—can add greatly to overall effectiveness. Except in one spot, you have done this admirably. But the type in the lower left corner is much too crowded in relation to the amount of open space toward the upper left and lower right corners. There should be a pleasing variety between different areas of white. In brief, there should be proportion, which really defines pleasing variety and which should govern all the composition. It doesn't exert full force here, what with so little white space in the one corner.

As a Rule, Don't . . .

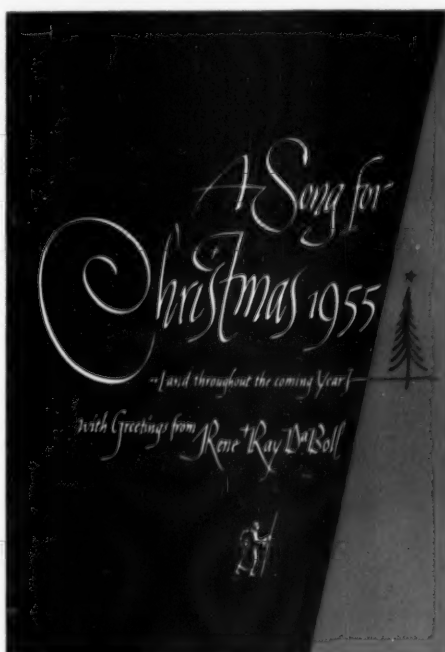
M. MORIN, Ottawa, Quebec.
—In general we commend the letterhead you turned out for Gammatronics Limited. Ordinarily, we would not recommend the style of lettering in which "Gammatronics" appears, but the moderately freakish—or rather, disproportionate—letters do provide much in the way of novel character. And, in the comparatively large size, the word registers quickly enough. We will say simply that the effect is in no sense beautiful. This heading, however, is measurably superior to your own, in which five different styles of type are found in the five lines of copy. It is interesting to note that one type is used for two lines while two styles are found in the one-line address. The only attractive face on this letterhead is Ludlow Coronet. The worst—employed for the main name line—is a variant of Broadway, which we hold to be the ugliest type developed during the past half-century. Possibly the most distressing feature is in this name line: specifically, the back-slanted cursive "P" beginning "Printers." When there is as little copy as appears on this letterhead, the use of more than a single type style is dangerous. As a matter of fact, that holds true even when there's much more



Greeting of Stan Engel, top artist-typographer, whose work is practically always on big orders of expensive multicolor printing. White section is front of booklet—a Christmas story—stitched to left fold of wrap-around cover, inside of which (above) is printed deep green from plate reversed for snowflakes. Narrow front leaf carries title with picture of shepherd, flock, etc., in soft, dark hues, green dominating. The short fold from right is pale olive-green in front when item is closed. Fine paper is supplemental



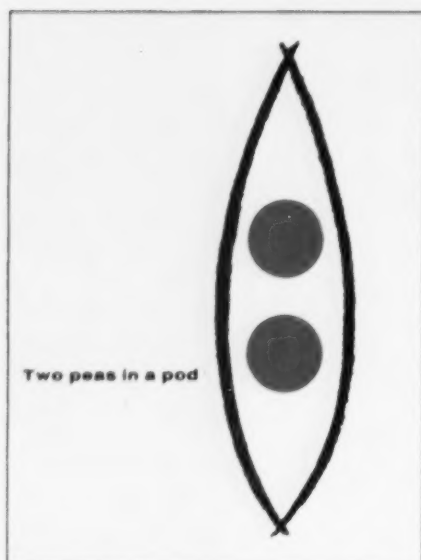
An idea or two for the layout man may be had from this 12-by-6-inch spread from folder of Chicago art group. Left side of reverse color band is at center of sheet, but fold is short one from right, covering panel with same pale blue color, this blank



Calligraphy at its best on front of folder by one of best calligraphers, Ray DaBoll. On 5½-by-7½-inch original, reverse plate is in deep green, the triangle in pale yellow



One merit of this feature page from "The Flame," magazine of Chicago's Phoenix Metal Cap Company, is how well it stood reduction from 8½ by 11 inches. Color on the original is a pale blue



Front (at left) and first inside right-hand page from 4 1/4- by 5 1/4-inch self-covered booklet by Kable Printing Company, specialists in magazine production at Mount Morris, Illinois. Original is in black and, of course, pea green on light green-yellow paper. The green circles of front are not printed there; they show through die-cut circles from the square and circle printed on third page. Thus, the angle of the copy is disclosed upon raising the front leaf. That appealing and convincing angle is then made crystal clear by start of the text, readable even as reduced

copy. Remember, there are plenty of variants for display within a single type series: size, caps and lower-case, and roman and italic. Believe us, the top-flight typographers are most cautious in mixing types, on the few occasions when they do mix them. They employ



related styles except when they are intent on giving special emphasis to only a word or two, and then they use a contrast that is most decided. Remember, we say "for a word or two" and assume that all the rest will be in related styles.

Argue Symbolism and Realism

L. T. OWENS, of Nottingham, England.—Before going into the merits or demerits of the two calendars you submit, we'd like to set the stage for our readers by quoting a most interesting and illuminating paragraph from your letter, which you say will be your last message as head of the department of printing at Nottingham and District Technical College. "Modern art and design," you say, "are highly controversial subjects; there are those of us who gain great delight from pattern, color, and texture, no matter how symbolic a design may be. Others prefer more correct visual imagery, and like their trees to look like trees! It is in deference to these that a second calendar has this year been produced entirely by the students of this department, working with this college and the Nottingham College of Art. Thus it is hoped that all of you will find something to appreciate, in addition to your hoped-for critical eye concerning technical details." We could write at length and, we believe, pointedly on some ideas suggested by your interesting statement. We in America—that is, some of us—embraced the so-called modern, then largely cubistic, art and related typography emanating from Europe (outside England) before you did, went at it to a much larger extent while the style prevailed, but got away from it sooner. No one here would feel a need for two such calendars, and especially a need for one based on symbolism or cubism rather than reality. We don't recall see-



Design-wise, the annual report cover shown above leaves little if anything to be desired. It is striking, impressive, and attractive. That, however, is but one reason for showing it. The other, more important reason is that it doesn't function efficiently, looks as if copy—aside from reverse color-line in circle—got in way of designer's pet idea, so he "buried" it. Small type around illustration requires studied reading, even on letter-size original, where title in such delicate script is not easy to read

A MAJOR EXHIBITION OF BOOKS FROM THE JUMBO AND

COLT PRESS

TO BE SHOWN IN THE ALBERT M. BENDER ROOM

STANFORD UNIVERSITY LIBRARY

MARCH 4 TO APRIL 7, 1956



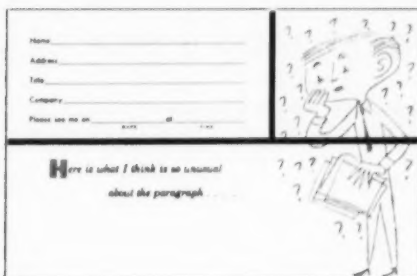
We wish to announce the first comprehensive exhibition of the typographical and publishing activities of Jane Grubhorn. All of the books and many of the ephemeral pieces produced under the imprint of the Colt and of the Jumbo Press will be shown.

Supplementing these will be drawings, manuscripts, proof sheets, and trial designs used in the making of the books.

The exhibit and its catalog will present a complete record of the work of one of San Francisco's most distinguished typographers and certainly one of that city's most delightful publishing ventures.

While the reproduction above lacks the glamour and smart styling of the items flanking it and seems humdrum in comparison, the 19- by 25-inch original broadside has force because of great size, plus character in lettering of the top display in connection with the warm type which is so large its fine esthetic qualities are apparent. The ensemble quite properly reflects qualities of the book rather than, say, the poster. The famous Grubhorn brothers gained renown as book printers

ing a single American calendar this year on which trees, if they appeared, were not drawn to look like trees, not just to suggest them. Why make trees unreal? The case for the style you designate as symbolism, applied to trees, just for example, is lost, because such art can't show folks interested in trees especially what an elm or an oak looks like. Without intent, surely, more time and money was spent on your so-called modern calendar, where symbolism rules and where trees are spikes and the arms and legs of human figures are shapeless things. The cubistic calendar is double the size of the real-



istic one. The inner leaves of the latter calendar are decidedly pleasing, and the dates are as readily recognized as they are on the larger one, but your people assuredly gave it a poor start. The front leaf is drab-looking, nothing more than a straightforward type page with a red border, and the effect is not enhanced by the lack of harmony between the big Bodoni-like type of the heading and the pleasing design of the type in

How quickly can you find what is so unusual about this paragraph? It looks so ordinary that you would think that nothing was wrong with it at all and, in fact, nothing is. But it is unusual. Why? If you study it and think about it you may find out, but I am not going to assist you in any way . . . you must do it without cheating. No doubt, if you work at it for long it will dawn on you . . . who knows? Go to work now and try your skill. Per in about half an hour. *

*To the first ten persons who return the enclosed card with the correct answer, we will give a box of personal stationery tastefully impregnated with their name and address.

Printing by Schmitz is also unusual. Every job is done with just one thought in mind—your complete satisfaction. Join the growing list of those who everyday . . .

HAVE SCHMITZ PRINT IT

**E. JOHN SCHMITZ
AND SONS, INC.**
Charles Prober
419 E. Oliver St. Baltimore 2
Telephone 7-1493

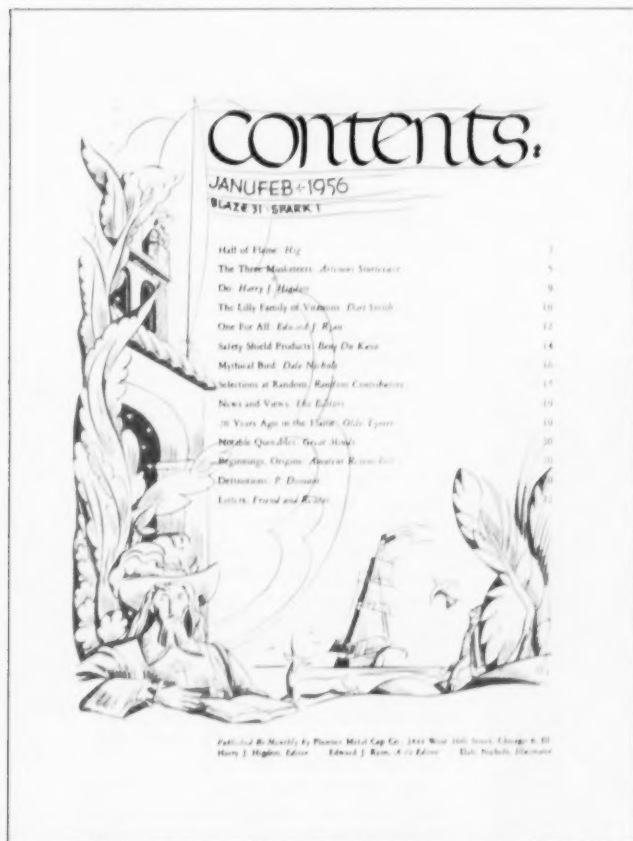
Read copy at left of reproduction above and see how a printer making best use of blotters today spotlights one feature of the work he does. Original is printed in black and orange on coated side of white stock, larger panel being solid and smaller one screened in color plate. Interesting reply card at left was mailed out with blotter

which the following copy is set. On the smaller calendar, the superior art of the one illustration on each three-month leaf is much too small and printed in only one color and black, whereas on the larger calendar the art is presented in a number of colors. Even this liberal use of color doesn't compensate, in our view, for the lack of appeal of the art. We're glad that we fell first for the exotic and got over it earlier. Trees are trees.

Paper and Type Team Up

HUXLEY HOUSE TYPOGRAPHERS of New York City.—We congratulate you on the all-around excellence of your six-page folder promoting and sampling Janson type. Even considering that fine craftsmanship—such as the refinement of proper type composition—is to be expected from an organization with

your reputation, you displayed unusual skill in handling this piece. Fitness is its outstanding attribute, and this fitness results from the quality and finish of the paper and the appropriateness of the second color—an orange so softened as to avoid the least suggestion of garishness and to permit its use over comparatively large areas. For example, the orange is used for the picture of a medieval cathedral on the opening page. A pure or strong orange would have been too garish; the hue you used provides full benefit of color without being ostentatious. The inner spread of the folder is devoted to the usual showing of different sizes of the type face, and two pages of the outside—other than the title page—include examples of appropriate uses for the type and a column about Anton Janson.



This contents page from "Janufeb" issue of one of country's finest company magazines, that of Phoenix Metal Cap Company, Chicago, makes even the better usual ones seem dull. The publication is most capably "engineered" by Harry J. Higdon



Cover from Phoenix company's magazine proves bigness and broad poster art technique—power!—need not be without accompaniment of class. Original is in very dark blue and a deep red. Dale Nichols is artist, printer is Superior Service Press

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Moisture Content of Stock Governs Ink Drying Time

- Pressman must consider stock stretch or shrinkage control and drying time
- Production man must know same problems so he can inform manufacturers
- Here are hints on how to store stock and get it acclimated to pressroom

The nature of the materials used in the manufacture of paper, as well as the nature of the manufacturing process, result in a finished stock which contains a certain amount of moisture. The paper manufacturer can control to a large degree the amount of moisture remaining in the stock while the stock is in his plant. The mills go to great length to protect their stock from weather conditions while it is in storage or transit. Stock arriving at printing plants is usually wrapped exceedingly well, and in flat condition.

Freshly made paper contains a smaller percentage of moisture than the amount of moisture present in the average pressroom. If the paper delivered to the printing plant is permitted to lie around for seasoning, it will absorb moisture. As the stock absorbs this moisture it swells. The fibers become thicker and also a little longer. Millions of paper fibers swelling simultaneously result in an appreciable increase in the size of the sheet of paper. The larger the sheet, the more it will stretch. It is not unusual for a 38 by 50 sheet to stretch a minimum of a quarter-inch across the grain and $\frac{3}{16}$ -inch with the grain, under an increase of approximately 30 per cent in relative humidity. (Relative humidity is the ratio of the amount of water in the air to the total amount of water that the air is capable of holding under any given existing temperature and pressure).

Dry Weather Shrinks Stock

Conversely, if there is a spell of dry, clear weather, stock lying in the open will lose moisture and shrink. Consider the effect that the shift in paper size, which can and often does occur overnight, will have on a multicolor job which is being run over a period of days. Imagine what will happen to the register in such instances! Poor register caused by stretch or shrinkage of paper can be distinguished easily from maladjustment of the press. In the former case, register becomes increasingly bad the farther the form is printed from

the gripper edge. Register is usually better at the drop guide or gripper edge, and worse toward the tail end of the sheet.

The effect of moisture in the stock is to deter drying of the printed job. This is especially true when printing on coated stocks. Stock with a high moisture content cannot readily absorb the solvent of the ink, and this will retard drying.

It can readily be observed therefore, from the foregoing, that the moisture content of the stock affects two phases of the printing operation: stock stretch or shrinkage control, and drying time of the ink. The pressman, in planning a run, should consider both of these factors. The production man likewise should be aware of these two problems so that, working with the pressroom staff, he can inform the paper and ink manufacturers of the conditions under which the job will be

General Electric's new midget high-speed printer can turn out more than 2,500 lines a minute. The principle of the electro-magnetic printer could be applied to the printing of such items as pay-checks or utility bills from lightning-fast digital computers. The figures are printed in "ink" composed of magnetized iron particles pressed into a wax-treated paper. (United Press photo)



run, and the specific job requirements. Failure to do this part of the job planning properly often results in lost time, increased labor costs, and duplication of effort.

This leads us naturally into the problem of paper storage. When and under what circumstances should paper be stored? How can lack of storage facilities be overcome, especially in small plants? Is it advisable to store stock? What facilities are necessary to keep stored stock in proper condition?

Anticipating Price Increases

The price of stock has been mounting steadily. It is not uncommon for a printer to be faced with the problem of procuring stock now for a job he knows will arrive some time in the near future. It is normal to desire to take advantage of current prices if you are aware that an increase in cost may come at approximately the same time the proposed job will come into the plant.

The stockpiling of paper, however, whether it is for standard stocks or special paper for certain jobs, can create real operating problems. There is also the question of adequate space. In a printing plant, space is always at a premium. A further extension of this same question is the problem of storing the stock in proper condition. Of what use is stored stock, purchased economically, if it will create press problems resulting in financial losses more costly than the savings originally realized?

Modern printing plants provide special storage areas completely equipped with air conditioning and weather control mechanisms. The paper is conditioned to the regulated temperature of the plant, and it is given the correct amount of moisture required for the specific job. This results in a high degree of efficiency and a minimum amount of operating difficulty. Companies that normally have this type of setup also have air conditioned plants, so that job operations are not affected by seasonal changes of temperature and humidity.

The small printer generally does not enjoy these same facilities. How, then, can he take advantage of mill offerings to save

on stock purchases? Also, how can he buy stock in sufficiently large quantities to realize a saving if he lacks adequate storage facilities?

Printer Can Chart Needs

By making an analysis of standard stock purchases over the past three years, it is possible for the small printer to chart his approximate needs of a particular type of stock. On the basis of this, he can plan a schedule of deliveries. The mills will be more than happy to cooperate with him on large purchases by storing and shipping on scheduled dates. A special stock requiring specific moisture content because of drying problems should be ordered only as needed, and the paper mill should be given information as to the expected seasonal range of temperature and humidity during the press run.

Most small plants have some facilities for storing stock, but usually the conditions are far from ideal. These plants seldom are equipped to deal adequately with seasonal changes. It is sufficiently important for the printer to inform the mill when he expects to use the stock he is currently purchasing and plans to store himself. It then becomes the responsibility of the paper mill to provide him with stock that will have minimum change during seasonal changes. Stock purchased in December for use in July may be totally inadequate due to marked differences in climate, unless proper provisions are taken in advance to forestall the difference in climatic conditions.

Great advances have been made in the development of dehumidifying and air conditioning equipment for printing plants. The purchase of this equipment need not involve great expense. There are special units on the market for use in small plants. In fact, it is even possible to install this equipment in a small area partitioned off for use as a storage room. Since much of the trouble due to weather is caused by daily weather fluctuations, holding humidity and temperature constant will eliminate major problems.

Season Stock Before Presstime

Through the use of a small temperature- and humidity-controlled room, the small printer can season and prepare any amount of stock prior to its going to press, and he can feel reasonably sure that he will obtain register and proper drying of the job. This feeling of security cannot be measured in terms of dollars and cents as well as in terms of reduced troubles and worry.

A completely air-conditioned plant gets many advantages other than those mentioned. The pressmen can look forward to elimination of roller problems, static, dust, undesirable ink reactions, etc. An increase in plant efficiency and press equipment efficiency can be expected. The personnel are happier, too, because their



Spring is here but Carnegie Tech Printing Management students remember the heavy snow of only a few weeks ago. Six of them sculptured Venus de Milo in front of Carnegie's Fine Arts Building

burden is lightened and they work in an atmosphere where new technological advances are put to work for their betterment as well as for those for whom they work.

In cases where small plants do not yet have air conditioning and dehumidifying equipment, some makeshift procedures have been used to minimize the hazards of changing weather conditions. It is not my intention to recommend these methods as standard practice, since at best they leave much to be desired. In many instances, particularly where small runs are concerned, they have been helpful. They should never be considered as a permanent practice.

One of these emergency techniques is to blanket each load after it comes off the press. Some pressmen prefer to blanket the load after the load has been winded and repiled, and just prior to quitting-time. Blanketing means simply wrapping each load in a cotton or woolen blanket to prevent the air from getting to the printed stock.

A second method is to place pans of water in several centrally located areas of the pressroom. The water eventually will evaporate into the atmosphere of the pressroom, creating additional moisture. This is also supposed to aid in minimizing static and give the sheet a chance to deliver properly.

A third practice is to saturate rags with water and place them all around the press. By keeping the rags moist, the theory is that this additional moisture around the press (preferably around the feeder and delivery areas) will be close enough to the job and enter the pores of the stock. I have witnessed serious mishaps due to this practice, and I have no wish to encourage it.

The fourth method employed in some shops is to rig up an atomizer and permit a fine spray to infiltrate the atmosphere.

And finally, there is the foolhardy theory that opening a window on a rainy day will aid in raising the moisture-content of the stock. Perhaps it will, but I would hate to view an attempted registration of the second, third, or fourth colors down. No matter how stifling the plant, it is advisable to run multicolor jobs with the windows closed in order to maintain a constant temperature.

The incessant demands to decrease production costs place a tremendous amount of pressure on the pressman to avoid delays and press tie-ups. He cannot worry about a problem when it arises. He must foresee and take measures to prevent problems before they arise. It is for this reason that the pressman is not only a craftsman in the actual performance of his job but a skilled technician with a broad scientific background, trained to cope with those related areas which bear directly upon the presswork. Because of the invaluable assistance he can render his employer over and above the actual operation of the presses, the pressman's advice and counsel should be sought by the production department of the printing plant.

Getting Reprint Business

Do you have any retail or service organization accounts that are meeting with unusual success from certain newspaper or magazine advertising? If so, the customer would probably appreciate having you suggest that he permit you to run off reprints or reproductions of it for him to distribute as statement enclosures, package stuffers or handbills for counter pick-up.—*Graphic Arts Hi-Lites*.

- In 1784 embossed or relief printing for the blind was invented by Haüy in Paris. Composition was in movable italic types, set by his pupils.

VI. INTERPRETATIVE DISPLAY

★ Display, as we have pointed out, has two main objects: to interpret and to attract. Preceding articles in this series have been devoted largely to a consideration of display in its capacity for interpretation; that is, the assistance given to words by forms of arrangement. In effect, this func-

tion of display is like a special system of punctuation; it offers means of imitating effects of inflection and gesture in speech.

While it must be admitted that the qualities of display which attract the reader's attention are the first to serve, and must complete their work before reading is begun, the interpretative qualities are plainly the more fundamental.

Furthermore, the fact that the attention-attracting qualities function first is no reason why they should be determined first. At the outset, see that the type says clearly and distinctly and with proper emphasis what it has to say. When that is assured—but not until then—give the type all the grace, beauty and distinction possible. Embellish your type page with appropriate decoration if it will help the effect of what you are saying, if it will be good to look at and invite attention. But don't use decoration for its own sake, or because it will add something supposedly artistic to the form. More important, never use decoration which overshadows the advertising message of the type.

Inasmuch as the interpretative qualities are more fundamental, they have been considered in advance of those qualities which serve only to attract. The latter are largely bound up in the fundamental principles of form and design—tone harmony, shape harmony, balance, proportion, etc.—and the other features which, although barely meriting the term "principle," do exert some influence for the attention of the reader.

In giving consideration to the quality which functions first, we are not prompted by an opinion that interpretative display can function alone and within a displeasing, therefore unattractive, form. We consider interpretative qualities first because the devices of display that produce good form may be most logically built. Furthermore, a great majority of compositors and designers of type display already have a better understanding of, and are more successful with, the devices that attract than with those which interpret. There is great need for the understanding that the sense of things as well as the sight may be assisted by the intelligence of the display.

Therefore, before considering the various devices of display which have their effect in attracting attention, it seems quite proper to review those devices which tend to make type display clear, direct, and certain. For reference later on, a letter is placed before each of these devices, which are as follows:

(a) Employing type faces that are legible and, so, easy to read.

(b) Using a single series or a few harmonious faces for the attainment of unity.

(c) Providing distinction, and thereby effecting emphasis, by the contrast of white and black.

(d) Providing distinction, and thereby effecting emphasis, by the contrast of big and little.

(e) Providing distinction by the contrast of far and near.

(f) Providing distinction by the contrast of different faces.

(g) Subordinating the parts of minor importance in order to give the chief points recognition at a glance.

(h) Maintaining a logical order among the parts of the display by presenting one thing at a time.

(i) Treating the complex piece of typography as if it were made up of a number of smaller displays, properly related one to another, and each a simple piece of display in itself.

(j) Placing white space between lines, making indentions, etc., for the purpose of providing "illumination."

(k) Employing margins to preserve unity.

(l) Using capitals in headings for emphasis and dignity.

(m) Making changes between capitals, lower-case, and italic for distinction and emphasis.

The reader must not consider for a moment that all these devices of interpretative display, which tend to make his words in print clearer and more quickly and surely understood, should be employed in every form. All of them will not always be required; frequently a choice will have to be made between them. For instance, it may be a question of setting an important line in a bolder face (c), a larger size (d), or in some entirely different face (f). In an open display with plenty of space, the contrast of big and little generally will suffice to give all the important lines due prominence. But if there is more copy, it may be necessary to resort to the contrast of black and white. The contrast of different faces should seldom be employed. When it is used, it should be applied to the one big display point for the sake of distinction or to the very subordinate parts of the display where some small line may require considerable prominence. However, it might be interesting to consider how many of these devices may be employed in the simplest composition.

To see how some of these ideas work, look at Figures 55, 56, and 57. In Figure 55 we have a short piece of copy set in one paragraph, without display. Upon first reading this, the reader may find himself pausing at some point where no pause is intended, and the pause may cause him to misunderstand—at least, to fail to understand clearly—the sense of the words. In this case, the copy cannot impress the reader as forcibly as it should.

Again, the same copy may be displayed in a symmetrical manner and in a form

MODERN TYPE DISPLAY

*A Manual
In the Selection and Use of
Type and Ornament*



By J. L. FRAZIER

tion of display is like a special system of punctuation; it offers means of imitating effects of inflection and gesture in speech.

The second object of display—to attract attention—remains to be considered. Achievement of this object involves dressing up the bare setting of type with ornament. It also involves the harmonious association of the display elements to make the whole composition pleasing to the eye.

Fortunately, both objects—interpretation and attraction—may be achieved simultaneously, and often by the same means. This does not mean that success in interpretation necessarily follows from success in form and style, or that a composition made with the sole object of interpretation necessarily carries with it an appearance to attract the eye effectively.

In Figure 53 on next page, appearance seems to have been the dominant consideration, with little thought given to clarity of expression. In Figure 54, the objective seems to have been interpretation without so much attention given to appearance. Neither example can be considered wholly successful. Complete success in display can be obtained only by an intelligent

that is pleasing to the eye because of its attractive pattern, and yet prove no clearer on first reading, if indeed it is not harder to read (Figure 56). This example demonstrates clearly that display for the sake of form does not necessarily enable the reader to understand the message clearly and quickly.

In contrast with Figures 55 and 56, take Figure 57, which has been prepared

cept the heading, which is in black letter. (A little black letter as used here is legible enough, but too great a use of it, like roman capitals, should be avoided because it is difficult to read, owing to the complex character of the letters.) Unity in Figure 57 is secured largely by the margin of white space around it (k), although the harmony between the type faces used (b) has its effect to that end

mented by the fact that the heading, in addition to being set in a different face, appears in a slightly larger type (d) than is used for the lines which appear below.

All the lines in Figure 57 are more emphatic and clearer because of the distribution of white space (j) throughout the form. Just as the margin of white space (k) which surrounds the group of lines as a whole provides an effect of

**Your Goods
are
on Sale**

Your profits are dependent on the selling of them. Intelligent advertising is the lever that starts selling on a large scale. Your profits are in proportion to the selling power of your advertising. Therefore, be judicious. Issue advertising that will sell your goods.

Figure 53

**YOUR GOODS
ARE ON SALE**

*Your Profits are
Dependent on the
Selling of Them*

- Intelligent advertising is the lever that starts selling on a large scale.

Your profits are in proportion to the selling power of your advertising.

Therefore,
BE JUDICIOUS

... Issue Advertising that will
SELL Your Goods

Figure 54

with some thought as to interpretation. It can be read quickly and easily, and the ideas advanced by the writer may be grasped instantly and understood clearly by the reader.

Let us see, now, what devices of display for interpretation are involved in the arrangement of Figure 57. First, we will note that it is legible (a) because of the use of a plain old-style roman for all ex-

also. Since the copy is brief, there is little need for subordination, one of the important devices in the list, it being employed only to bring out the heading, which is given distinction as well as emphasis by contrast of faces (f), although the space between this line and those below, somewhat greater than that between the lines of roman (e), increases the emphasis. And emphasis is further aug-

mented by the fact that the heading, in addition to being set in a different face, appears in a slightly larger type (d) than is used for the lines which appear below.

We are able to recognize words better because of the spaces between them, and in a like manner we are better able to recognize the groups of words in lines when those lines are set off as entities by the white space that surrounds them. This is in addition to the effect produced by the lines being of different lengths. As a matter of fact, the longer lines in this display are not more emphatic simply because they are longer; their principal emphasis comes from the greater amount of white space appearing above and below them. Lines 2 and 4 in Figure 57 seem quite long when compared with their neighbors, 3 and 5, and it will be seen that the spaces which extend in from the sides of short lines and stand above or below the long lines, or both, have an easily recognized value.

The unconscious: He who knows and knows not he knows is asleep. Wake him.

Figure 55

The
Unconscious. He who
knows and knows
not he knows is
asleep. Wake
him.

Figure 56

As a matter of fact, the larger spaces that flank the short word "and," separate the phrase "He Who Knows" from the phrase "Knows Not He Knows" quite as effectively as if the two lines remained in their respective positions and the space between were entirely blank. Line 5 is spaced farther from line 4 than the lines above are from each other, because "is asleep" is longer than "and" and therefore would not allow sufficient space below line 4 if spaced as the lines above.

There are other reasons for varying the space between lines than the general illumination of the type design. For ex-

constitutes a speaker's natural first division of the matter, with the word "Knows" emphasized. This emphasis is provided in our panel by the change to italic (*m*).

Quite as naturally, another pause would follow "Knows Not He Knows," which is likewise a separate line in the panel, repeating the emphasis previously placed on "knows" by the use of italic (*m*). Italic is a compact, running letter, suggestive of the speaker's hurrying or "huddling" of words. The italic face is much used when a graphic representation of the quality of quickness is desired.

Check and Double-Check All Your Material Costs

When estimating, caution should be taken whenever possible to check and double-check material costs.

Paper spoilage percentage is an important factor which may vary from two to seven per cent (sometimes even higher) depending on the length of run and other factors. Check and double-check.

The printed area of the sheet, taking into consideration the *two* printed sides on an average job, will determine the ink

① **The Unconscious**

② **He Who *Knows***

③ **and**

④ ***Knows Not He Knows***

⑤ **is Asleep.**

⑥ ***Wake Him.***

Figure 57

ample, the increased space between lines 4 and 5 separates the long subject of the sentence—lines 2, 3 and 4—from the short predicate, "is asleep." Such a separation might reasonably be justified as having grammatical authority even though not demanded by punctuation. It would be natural to pause before "is."

So far as is possible, display should give printed matter the clearness of good speech. Type is to written speech what sound is to spoken words, the pitch changing harmoniously from one phase to another. The qualities that make up inflection, and which are almost equal to gestures, have their counterpart in type designs and their environment and blending. These qualities are available to every compositor and designer of advertising.

Let us then take up Figure 57 in this light and see what we find. First of all, the subject is announced in a tone and manner quite different from the rest. This is accomplished in display by a contrasting style of letter (f), a little larger size of type (d), and a distinct separation by spacing (e). The line "He Who Knows"

A good orator, impressing his thoughts on the minds of his listeners by the clearness of his enunciation and by placing some significant stress on important words, would speak "is asleep" deliberately and with a lowering of the voice. "Wake Him," an exclamation, suggests a louder and more emphatic tone. In order to approximate the effect of the speaker, it requires a slightly stronger letter—20-point instead of 18-point. Owing to this increase in size and the fact that the line is set apart somewhat from the rest of the display, it has a force at least approximating that of the spoken words.

In their application, the principles outlined and involved here apply not only to small displays of a more or less refined nature but more emphatically to larger forms of a more complex nature. Figure 58 illustrates the application of these principles in an advertisement. Surely, type can be made to "talk."

*This New York Times advertisement is an old one, used because nothing current could be found to emphasize interpretative display as well. Circulation figures are therefore incorrect.

FOR Intelligent,
Thoughtful People~

The New York Times
"ALL THE NEWS THAT'S FIT TO PRINT"

STRICTLY a newspaper—without comics, without puzzles, without equal in completeness and quality of news. Its advertising columns are informative, clean, trustworthy. Read The New York Times—it's a liberal education.

*DAILY, 150,000	<i>The New York Times accepts no returns. Newsdealers can supply only the regular demand. Order in advance.</i>	*SUNDAY, 600,000
-----------------	---	------------------

Figure 58*

coverage and the amount of ink needed. Does job require varnishing? Check it.

If the job is to be done by offset, determine the quantity, size and quality of the negatives and plates to be used. How many film sheets of bendays will you need? Check and double-check.

If the job is an exceptionally large run, how much spray powder will you need? Check and double-check.

The aforementioned and other material costs on a job, if not figured correctly, may mean the difference between a loss and a profit. So, check and double-check your material costs.—*The Centralite*.

Lockup Precautions

While no two stonemen have the same method of locking up press forms, nevertheless, two precautions, in addition to the one of pressing the fingers on the form to test for workups, should be observed. One is to place the key under the bottom right-hand of the chase and "rock" it. The other is, when lifting it upright, to wipe the hand over the back of the form to make sure nothing is pushing through.

THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

From Cohort to Cohort

Q.—Just finished reading your page in the March issue and found it very, very interesting, somewhat on a higher plane than usual.

One of your cohorts seems bothered about hyphens for prefixes. I solved that one easily without benefit of Noah. I just leave them all out and bump.

One of the worst hyphs I see is *co-operative*. Then comes *unco-operative*. And how can you worsen it? So I just bump 'em all. And why not?

Mr. Webster, or Mr. Merriam, or whoever is doing the job now, merely tells us what he thinks most people are doing, with, of course, a few little rules someone invented.

But I just bump 'em all, unless of course the job is for a customer who has other ideas, in which case he gets what he wants, and pays for it.

A.—That was no cohort. That was a very nice editor.

You are not alone in bumping them all. In fact, you are in good company, including some of those "higher plane" people. Those of us in the word business live a few years longer when we find, as you have done, a comforting philosophy about hyphens. But there are many people who are unhappy unless they are doing what they think most people are doing. And "most people" keep changing their way of doing. That's what causes hyphen unhappiness.

They're Doing O.K. Either Way

Q.—Here's a phrase that popped up in a news story: "... the ranks of the billion-dollars-a-year businesses."

At first glance, I thought that should be "billion-dollar-a-year" but at second glance I wasn't so sure. Your old stand-by, the University of Chicago Press *Manual of Style*, is mum on the subject; at least, I couldn't find any pertinent references. And my copy of Fowler's *Modern English Usage* currently is in a warehouse. Can you help?

A.—At first glance, we reacted as you did at your first glance. At second glance, we underwent the same uncertainty that struck you at second glance. You can see that we suffered with you. We didn't look in our Fowler, knowing full well that he

never messed around with billions of anything, not even grains of wheat. He lived in a gracious age, too genteel to discuss billions of dollars.

After much meditation and free advice through our office during the period of inner search, we decided that the answer depends on whether we are talking about businesses that make one billion dollars annually or businesses that make several billion dollars yearly. And who is to know?

When you are reading just for fun and information, do you have to notice such fine points? That's one of the hazards of this business. It spoils the pleasures of reading. But you could be kind enough to brood over this sort of thing in private, and not share the burden with someone sweetly engaged in looking out of the window on a nice spring day, until your letter threw us into tension and turmoil.

The Frequency Increases

Q.—I haven't seen anything in your department for a long time about how wrong it is to split an infinitive. Have all of the stand-patters silently faded away? I'll have to find a new grammatical cause to espouse, if there is no one left who screams at a split infinitive.

A.—Some screamers remain. But the usage has qualified approval from qualified grammarians. It is very prevalent. We have always approved of split infinitives, when splitting seemed logical.

The Odds Are With You

Q.—I'm easily confused about when to capitalize the first word after a colon. Could you help me?

A.—The first word is capitalized when introducing a complete sentence or passage having independent meaning. The colon usually is followed by a logically complete sentence. The first word is not capitalized when it introduces an element that is explanatory or dependent upon the preceding clause.

There is about a ten to one chance that it is safe to capitalize the first word after a colon, in case you forget the foregoing.

We like to hear from our friends, but for their own good, they can save time, worry, and three-cent stamps by being able to reach out and grab a good style book, such as that issued by the University of Chicago Press.

Exception to a Rule

Q.—Could you help me with the punctuation of this sentence: "I can be the old Rocky my pals knew when I was fightin'?"

Under ordinary circumstances I know the answer to my problem. It would be "' But that is an apostrophe, not a single quote mark. Make any difference?

A.—Under ordinary circumstances, we are the world's champion hater of the V-formation in punctuation. But that apostrophe marks the omission of a letter and would be misleading if placed on the other side of the period.

We're Watching It, Brother

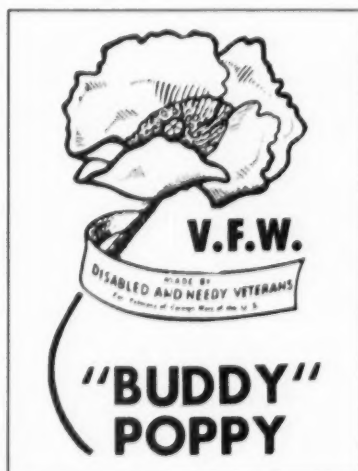
Q.—The offset word *opaquing* is coming into use. When are we going to change it to *opaking*? Watch it, brother.

A.—Probably not in our time, brother. And what do you mean about "is coming"? We have been using the word for lo these many years. Some brave souls have been spelling it your way, too.

Better Leave Them On

Q.—In this sentence: "We eased the safetys off our rifles," isn't the word *safetys* misspelled?

A.—It is indeed. The noun should be *safeties*. Our dictionary says so, and we say that safeties are good things to leave on.



BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

Litho Color Stripping

COLOR STRIPPING FOR OFFSET LITHOGRAPHY, by Bernard R. Halpern (THE INLAND PRINTER Book Department, \$5.35).

This latest entry in LTF's list of how-to-do-it manuals guides black-and-white strippers into the color field and gives advanced color strippers a basis for standardized procedures in line with the best current practices. The illustrated text details work ranging from line or block color to the most exacting process color reproduction. Also explained are related operations assigned to color strippers, particularly in small plants where job specialization cannot be established.

Twelve chapters are arranged in the normal sequence of working procedure, following the steps usually taken in training. Operational sections are numbered consecutively, and the subsections are lettered for easy reference. The appendix includes a glossary and formulas for solutions when supplies are difficult to obtain.

Annual Paper Trade Directory

LOCKWOOD'S DIRECTORY OF THE PAPER AND ALLIED TRADES (Lockwood Trade Journal Co., 15 W. 47th St., New York 36, \$10).

As usual, this thick annual volume offers the most comprehensive listing available of mills, mill officials, converters, and merchants in North and South America. A new feature of this 81st edition is the inclusion of maps showing the locations of mills in the U. S. and Canada; a map is included immediately preceding the mill listings for each state or province.

Listings in the regular 1,375-page edition of the directory include names, addresses, equipment, and products of paper and pulp mills; classified products lists; names and addresses of principal mill officials; classified lists of converters and merchants; and miscellaneous information on rag and stock dealers, watermarks, and trade associations.

Also available at the same price is the 350-page "traveler's edition," which contains only the sections devoted to the pulp and paper mills.

Directory of Films on Printing

FILMS RELATING TO PRINTING AND GRAPHIC ARTS (Michigan Industrial Education Society, 4029 Allen Ct., Bay City, Mich. 25 cents).

First published in 1947, this booklet has been revised twice since then. This new 1956 edition lists some 40 new films and several additional topics. Under such headings as Printing, Paper Manufacture, Type, and Photoengraving are listed 35mm. slide sets and 16mm. motion pictures dealing with many phases of the graphic arts.

Each listing gives a brief review of the film's contents, tells where it can be obtained, and indicates the rental fee, if any. The book should be valuable not only to printing educators but also to program chairmen of graphic arts clubs.

Operating English-Built Presses

LETTERPRESS MACHINE WORK, by R. G. Radford (John de Graff, Inc., 31 E. 10th St., New York 3, Two volumes, \$10).

The author, former head of the letterpress department of the London School of Printing and Graphic Arts, has included in these two volumes an over-all survey of presswork and press operation as practiced in England today. The first volume contains a general review of the printing processes, details on platen presses, paper problems and characteristics, imposition, and notes on rollers, photoengraving, and plate mounting.

The second volume covers such subjects as premakeready, the Miehle two-revolution press, the L. & M. two-color press, makeready for halftones and for vignettes, mechanical overlays, and operation of automatic feeders.

Keepsake on the Club Bindery

FINE BINDING IN AMERICA: THE STORY OF THE CLUB BINDERY, by E. A. and Lawrence S. Thompson (Beta Phi Mu, Room 331 Library, University of Illinois, Urbana, Ill. \$2.50. Edition limited to 1,200 copies).

This little book can be enjoyed both for its design and, from the standpoint of

content, as an important footnote to graphic arts history. Its subject is the Club Bindery, established in the 1890s by Robert Hoe and other members of the Grolier Club to produce bookbinding rivaling the finest done in Europe. Included are colorful anecdotes, word sketches of the principal binders, and eight photographic reproductions of representative bindings.

The book itself, designed by Ralph E. Eckerstrom of the University of Illinois Press, is printed in two colors and arranged so that no two double spreads are identical. Copy on the left-hand pages is set in a wide measure, that on the right-hand pages in a narrower measure, and the layout and use of color is varied throughout the book.

This is the second in a series of chapbooks published by Beta Phi Mu, national library science honorary fraternity.

Type Styles for Layout Men

TYPE AND LETTERING, by William Longyear (Watson-Guptill Publications, 24 W. 40th St., New York 18, \$4.95).

This revised edition offers artists and layout men 350 selected styles of type and lettering designs ranging from the traditional Caslon to the contemporary Mistral. The chief advantage of this book is that all the styles are shown in complete alphabets, which are not always available in ordinary type sample books. The larger and less-used display faces are shown only in one size, but some of the more popular book and display designs, such as Bodoni, Garamond, and Caslon, are shown in a variety of sizes.

In the index, each listing is set in the face referred to, so that a particular style can be chosen without referring to the full showing in the book. The index also shows, under each type listing, the sizes in which that type is normally available.

The pages are spiral-bound at the top for easier use at the drawing board or drafting table.

New Paper Trade Directory

PHILLIPS' PAPER TRADE DIRECTORY OF THE WORLD, 1956 (S. C. Phillips & Co., Ltd., 3 Tudor St., London, E.C. 4, England, \$5.55).

Here is another edition of the annual directory that is a standard reference book for the paper industry. As in the past, the book puts primary emphasis on the British paper industry. British mills are listed by product and geographical location, and there are complete listings of British paper and waste stock merchants and paper converters. The international section of the volume lists leading paper and pulp manufacturers throughout the world. Each listing includes the name, address, type of equipment, annual output, and type of product.

A comprehensive list of British watermarks also is included in a supplementary section.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Special Metallic Papers

Nashua Corp. has introduced a new line of metallic paper designed to retain flatness at high humidities. Called On-the-Level metallic paper, the new stock is treated to avoid curl over a range of relative humidities from 10 to 65 per cent, according to the company.

The new paper, available in both platinum and gold finishes, is said to have an unusually receptive surface for solids, line cuts, and screen work. It can be printed by letterpress, offset, or gravure.

For information: Nashua Corp., Nashua, N. H.

Accurate Paper Counting

Printers are offered a redesigned model of a paper-counting device that has been in use by paper mills for about two years. Called the Vacuumatic Mark VA, the machine is designed to count paper on skids.

In operation, a skid of paper is positioned next to the Mark VA and the counting head is positioned below one corner of the load. Counting is done by a tilting blade equipped with a suction hole. The blade draws down the corner of the first sheet, a wiper pin passes that corner under the blade, and the blade rotates to pick up the next sheet corner. As the counting progresses, the counting head rises on its center post. The machine will operate within a range of 6 to 54 inches



Special machine counts edges of stacked paper above the floor. A marker tape is inserted automatically after every 100, 250, or 500 sheets.

Because the Mark VA operates only on the corners of the sheets, there is no limit to the size of sheet that can be counted, and the sheet damage that accompanies manual handling is eliminated. Operation of the machine is automatic, and the manufacturer says an operator can be trained

in one day. The device is claimed to be 99.5 per cent accurate. Its rated counting speed is 1,500 sheets per minute, permitting it to do in one day the work of eight efficient hand counters, according to the manufacturer.

For information: Vacuumatic North America, Inc., 405 Lexington Ave., New York 17.

Special Makeready Tape

For carton cutter and creaser equipment, a durable tape has been developed to provide light, accurate makeready. The new tape is only one-third the thickness of comparable materials, according to the manufacturer.

Use of the new material is said to eliminate problems of over-makeready and resulting soft or spongy makeready, as well as the tendency of heavier materials to "bear off" the cutting knives or scoring rules. The tape has a controlled thickness of .00125-inch as compared to .003-inch for comparable tapes. It is a quarter-inch wide, has a gummed back, and is semi-transparent so that die impressions or guide lines can be seen through the tape as it is applied. The material is furnished in 500-foot rolls.

For information: Prince Industrial Supplies, 200 Glenwood Ave., Bloomfield, N. J.

Elevating Printing Frames

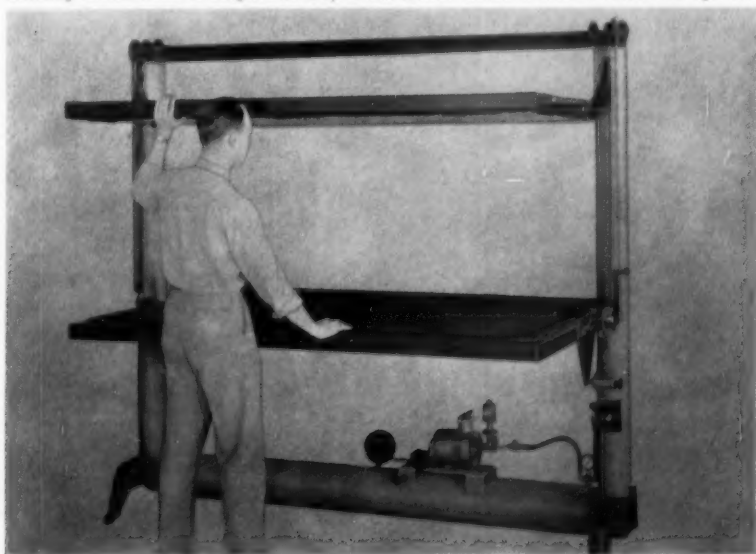
A new design in elevating vacuum printing frames has as its features feather-action operation and streamlined controls, according to the manufacturer. The new line includes the Robertson Model S-5264, which accommodates plate sizes up to 50 by 62 inches, and the Model S-6282, which takes plates up to 60 by 80 inches. Special sizes also can be ordered.

A new elevating device developed by the company is said to provide almost effortless raising and lowering of the frames. The frames can be rotated into printing position easily, and the vacuum blanket can be rotated to a vertical position while the glass cover is raised, to facilitate cleaning the glass.

All controls are grouped conveniently on the front of one of the support columns. Glass and blanket are locked securely with a single lever.

For information: Robertson Photo-mechanix, Inc., 7440 Lawrence Ave., Chicago 31.

Elevating vacuum frame is designed for easy action. Tubular bottom member is vacuum storage tank



Coating Applicator Rolls For Colors, Adhesives

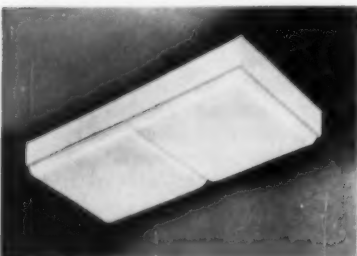
Alclyde Engraving Co. has introduced what it calls an improved type of application cylinder for applying coatings, colors, and adhesives. The company says the new cylinders are made to precision standards, stress-relieved, and constructed of the proper alloys to resist chemical reaction.

The thickness of chrome plating on the rolls is computed in direct relation to cell depth, giving a 25 per cent cell capacity wear factor, with .0003-inch of plating remaining. This is said to permit maximum wear within the adjustment range, stripping, and rechroming without the necessity of re-engraving.

Called Microcell Applicators, the rolls feature flash copper under the chrome to insure corrosion resistance when ferrous rolls are used with strong acid or alkaline solutions.

The company has prepared a reference data book on the new cylinders.

For information: Alclyde Engraving Co., Box 32, Summit, N. J.



Color-matching lamp uses six fluorescent tubes

Color Matching Illuminator

A fluorescent lighting fixture has been especially designed for color-matching applications. According to the manufacturer, the unit provides "the equivalent of natural light entering a north skylight at high noon."

Designed to provide a Kelvin temperature of 7,500 degrees, the unit uses six 40-watt fluorescent lamps—four regular and two standard blue—in a Plexiglas and steel fixture. It produces 75 foot-candles of illumination at working levels.

For information: Duro-Test Corp., North Bergen, N. J.

Perforating Rule for Offset

A new perforation rule has been developed for use on offset presses. Called Litho-perf rule, it permits on-the-press perforation at the same time the stock is being printed. According to the manufacturer, the rule can be applied to the impression cylinder of an offset press in any position and at any angle in a few seconds. The rule is fastened to the cylinder with double-coated pressure-sensitive tape.

For information: H. S. Boyd Co., 6525 E. 24th St., Tulsa, Okla.



Dual collator can process jobs of up to 24 pages

Dual-Purpose Collator

A new 24-bin machine has been added to the line of Collamatic electric collating equipment. Called the Model 2400, the machine is equipped with dual controls, each set operating 12 bins. Consequently, the machine can be handled by one operator collating from 2 to 24 pages, or by two operators on separate jobs of up to 12 pages each.

A stapling-stacking bin, built to accommodate either an automatic or a hand stapler, is included to facilitate neat storage of collated sets. An automatic counter may be included as extra equipment if the customer desires it.

For information: Collamatic Corp., Wayne, N. J.

Three-Station Collator-Paster

A new, three-station section paster has been added to the line of Speed-Klect collators. The machine, called Model 31-1G, is said to be able to collate and glue at high speed, as well as insert a carbon sheet between sections.

Improvements claimed for the new model include rated speeds up to 5,000 sets per hour, improved sheet detection, quicker changeover, and reduced setup time. Model 31-1G also is equipped with the newly designed Didde-Glaser quick glue tip cut-offs.

For information: Didde-Glaser, Inc., Emporia, Kans.

100-Inch Mill Trimmer

A 100-inch automatic paper cutter, said to be the largest ever built, is now in production by Harris-Seybold Co. The new machine is an addition to the line of Seybold fully hydraulic cutters, which also includes 65-inch and 85-inch sizes. All three models have hydraulically operated clamp, knife action, and back gauge.

The two smaller models are available both as cutters for commercial binderies and printing plants and as mill trimmers for the finishing departments of paper mills. The new 100-inch model is designed only as a mill trimmer.

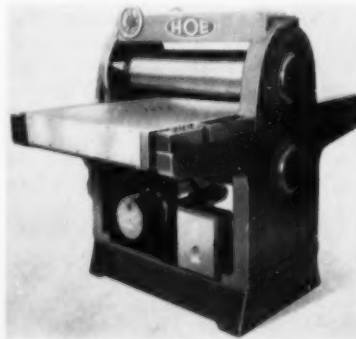
For information: Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.

Heavy-Duty Mat Roller For News Plant Jobs

To meet the need for processing the high-shrinkage mats now being used by most larger newspapers, R. Hoe & Co. has introduced the Monarch III matrix roller. This machine is designed primarily for heavy-duty service in large and small newspaper plants.

Built to insure minimum deflection under high work loads, the Monarch III has two 10-inch cylinders made of solid forged steel and ground and polished on their own journals. The upper cylinder is free-running. When used with the proper type of molding blankets and cuts mounted not more than .002-inch over type-high, the machine is said to be capable of producing molds without stretch or "tuck-in."

Pressure is adjusted by raising or lowering the upper cylinder with a hand wheel, and the stroke of the table is adjustable to suit multiple molding of jobs of varying sizes. The machine is driven by a three-horsepower reduction motor with



Matrix roller is for heavy-duty newspaper work

built-in multiple disk brake. Push-button controls are located at both ends of the machine, and fluorescent lighting is provided under the cross brace at both sides of the table.

For information: R. Hoe & Co., 910 E. 138th St., Bronx, N.Y.

Automatic Sheet Counters

Three new models of automatic sheet counters and pile markers have been developed for printing and converting operations. The models are similar to those used by paper mills.

The Stevens Model C5KP is designed to provide accurate counts of 50, 100, 125, 250, or 500 during any single-sheet handling operation on any type of printing press or converting machine. The counter, pneumatically operated, actuates the pile marker, which inserts marking tabs into the delivery pile.

The Model M6KP pile marker is a portable unit, designed so it can be located at any convenient point near the delivery pile. It is adjustable vertically to suit any

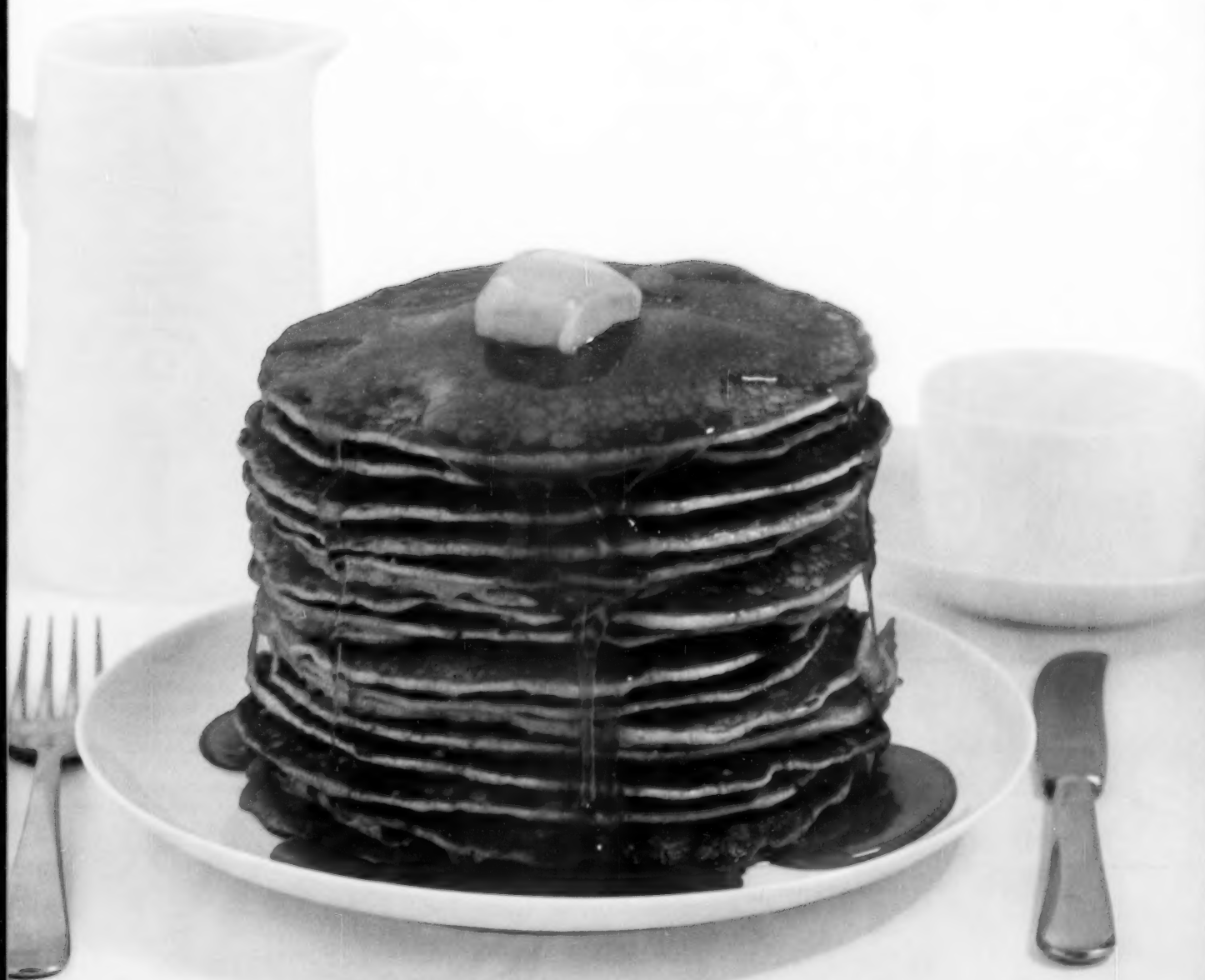
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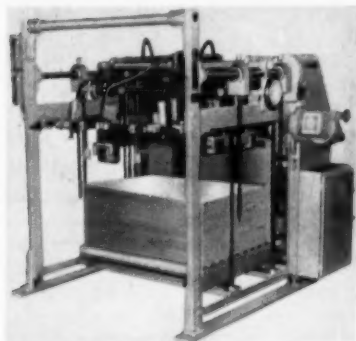


FOR FULL INFORMATION ON HOW THIS ADVERTISEMENT WAS PRODUCED,
WRITE OUR ADVERTISING DEPARTMENT, HAMILTON, OHIO

Mills at Hamilton, Ohio . . . Canton, N. C. . . . Pasadena, Texas

size pile. Model M7KP is designed for permanent mounting on the machine.

Data sheets are available on all models.
For information: Charles R. Stevens, Inc., 2017 Sylvania Ave., Toledo, Ohio.



Metal sheet feeder handles wide range of stock

High-Speed Metal Feeder

Dexter Folder Co. has introduced a new metal sheet feeder with a rated speed of up to 150 sheets per minute. The feeder is designed for use with such processing equipment as presses, coaters, and slitters.

The new model can be equipped for either rear or side loading, and a fast-lowering elevator is said to reduce reloading time to about 20 seconds. The feeder can handle sheets ranging in thickness from 38- to 20-gauge and in size from 19 by 19 to 44 by 48. The elevator has a capacity of 9,000 pounds, compared to 6,000 pounds in earlier models.

Electrical equipment includes a constant-speed air pump motor rated at three horsepower, a reversible elevator motor of the same size, an electric brake and clutch unit for the elevator, a pile height governor, a remote-control push-button station, and suitable controllers for the motors. The unit can be supplied with an independent drive, or it can be driven from the machine it feeds.

For information: Dexter Folder Co., Pearl River, N.Y.

Plastic Printing Plate Material

A new vinyl-based powder has been introduced for making flexible printing plates. Plates made with the material are said to have exceptional resistance to most oils, solvents, and chemicals, excellent abrasion resistance, and good resilience. Finished plates have a hardness of 50 to 60 Shore.

In platemaking, the powder is simply poured onto a preheated mold, holland or backing is placed on top of the powder, and the assembly is placed in the press for eight minutes. The manufacturer says that shrinkage after the plate is stripped from the mold can be reduced if plate and mold are cooled to room temperature before stripping.

Plates made with the new material are said to have proved satisfactory for printing business forms, bag stock, various

kinds of films, and parchment. In addition, the material is being used for hand stamps when resistance to acids or other chemicals is needed.

For information: Niser Co., 2986 Shade Rd., Akron 13, Ohio.

Point Gauge for Saw-Trimmers

An improved point gauge now is being furnished on 1956 Model B Triumph saw-trimmers. The manufacturer says the new point gauge is less bulky, easier to read, and more convenient to operate.

For information: Triumph Equipment Engineers, 6504 Walker St., Minneapolis.

Dual-Lith Continuous Feeder

A continuous-load friction feeder for imprinting applications is now available for use with the Davidson Dual-Lith Model 241.

The feeder has its own diagonal feed board and a spring jogger for accurate register. Designed to simplify the imprinting and numbering of such heavy materials as cartons, it also can be used for imprinting blotters, booklets, and odd-shaped pieces. Loading can be accomplished without stopping the press.

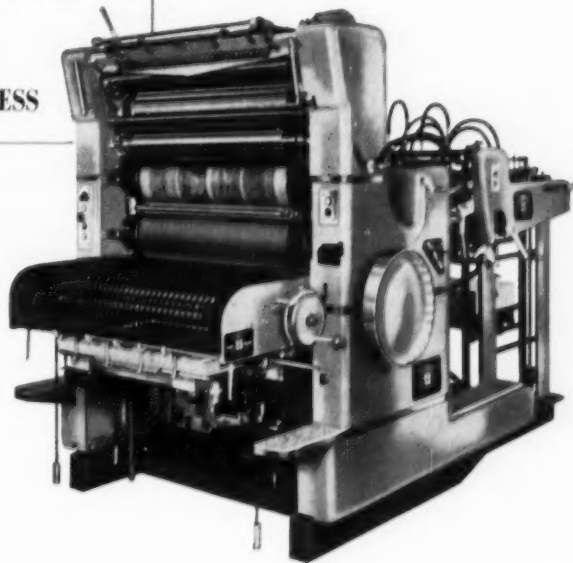
For information: Davidson Corp., 29 Ryerson St., Brooklyn 5, N.Y.

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SALESMEN'S CLINIC

Office Soured This Customer

Q.—Due to poor handling of an account by some people in our office, the account soured on me personally and the company generally. I'm having a devilish time trying to get the customer back. What is the best procedure to use in this situation?

A.—Salesmen who go out to pacify and win back offended customers should learn to hit the sidewalk and bounce back. According to those who have had some measure of success at this grisly task, the best line to follow is to ask the aggrieved to give your company one more chance. Ask the account to suggest some difficult chore for the firm, some unusual printing job, within reason, of course. The next step is to follow through and see that the plant delivers.

Another approach is to appeal to the account's sense of fairness. Has the customer never made a mistake? Nobody is perfect. A company is not one person. In many cases many people are involved. Most of the time 999 out of every 1,000 employees will sweat to do a good job. There will be that one stinker, however, and the whole company will be compromised by his mistakes.

Actually if this were not the exception, if poor customer relations were the rule, would your company be where it is today? Of course not.

There's still another angle. Your company wants this business very much. It will fight to keep it. But it could be demonstrated that, if the customer should remain reluctant, your plant would probably not be forced to the wall. Can the printing buyer be as certain that all will go well with his needs? Drop this thought into his basket and let him sleep on it.

Must Salesman Do Publicity?

Q.—My firm has asked me to do publicity work in addition to selling. They want me to write releases and also see editors. No mention has been made of extra compensation. What shall be my stand in this development?

A.—You can look at it in two ways: you may be stretched thin or you may be

Printing salesmen interested in having Mr. Irving Sherman, who prepares material in this department, answer special questions, may address him in care of The Inland Printer.

priming yourself for a better job. You just can't look at every twist and turn of a job on the basis of immediate returns. In some instances of such developments as yours, companies take advantage of individuals; in other instances, they are thinking of upgrading. Only the individual concerned can judge which is which.

Look at it this way: Isn't it reasonable to assume that, if you are a good man and have talents over and above salesmanship, your firm wants to make use of these and logically cannot withhold extra compensation for utilization of these abilities because you are in a market and markets are competitive?

Calls for Help Too Often

Q.—I am responsible to a sales manager who talks a big fight. He sits in a swivel chair and is a big man dictating his letters. When you need his help, which is his legitimate concern, he prefers airmails and telegrams to a little 'grassrooting' himself. How do you make the mountain come to Mahomet?

A.—Don't be too harsh with your chief. Perhaps you cry wolf too often or get panicky every time accounts start to give you the business. Your superior probably feels that a time has come when you must stand on your own feet.

Examine your record. How many times have you asked for help? How often has this been resolved without difficulty or without the sales manager dropping everything and rushing to your side?

As a salesman, you are not expected to handle administrative matters, but are supposed to handle yourself in all sorts of tough positions. Your job is not merely to move the firm's goods but to act as its full-fledged representative.

There are times when the sales manager should be called upon for help. When this call comes through he should not hesitate. But this is up to the sales manager to decide. Your insistent pleas, your frantic calls serve only to confirm for

him that you make a habit of it and are therefore to be discouraged.

Who Shows New Man the Ropes?

Q.—We break in a new man by assigning an old-timer to take the new man around. I don't object to this, but often the period is protracted and interferes with my own selling time. I think the job of breaking in new people should be delegated to the sales manager or some person exclusively charged with this task. Is my point well taken?

A.—Your objection can be sustained if breaking in a new man takes an undue amount of time. Of course, many firms make it a practice to have an experienced man take a new man under his wing; but every firm should work out a system of personnel training that involves no hardship for anyone.

Usually, new salesmen don't present big problems, but where they do impose burdens or require extended training, the sales force might reasonably expect the sales manager to bear the brunt of the training job rather than have it transferred to them.

Extra Pay for Compliments

Q.—My gripe concerns a requirement that we get testimonials from as many accounts as we can. Nothing is said about compensation for the extra time spent. Shouldn't this be called to the attention of management?

A.—Yes, it should, if it will mean considerable expenditure of a salesman's time. Usually, however, requests for testimonials from satisfied accounts don't present too hard a job. Most business people are flattered when asked to commend a product or service publicly, although some companies make it a practice never to do so. However, where difficulties are anticipated and where it means several trips by a salesman, he should be compensated in some way.

Ads Can Help Boost Sales

Q.—What is your opinion with reference to advertising as an aid for salesmen? My employer, who has a fairly large plant, does not believe in advertising. He feels that salesmen, calling on prospects, can bring in maximum business without the aid of ads.

A.—To argue against advertising as a sales aid, especially by a man in the printing trade, is irrational. Proof of the pudding is in the big national advertisers as well as the many regional organizations. In each instance, large sales forces are involved, yet the advertising budget often reaches astronomical proportions.

The right ad in the right place at the right time is the best clincher the salesman has. Without the prospect being aware of it, ads nail him down and hold him in position until the sale is made.

Your Slug-casting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of The Inland Printer

Six-Mold Disk Capacities

Q.—What length lines can be cast from a six-mold disk machine?

A.—Two different types of six-mold disk equipment are available. One casts slugs of 24½-pica maximum length, and the other will cast slugs up to 30 picas long. Both types can be used only on the standard 30-pica machines.

Caring for Comet Blower

Q.—Does the blower motor on a Linotype Comet have sealed bearings, or should it be oiled periodically?

A.—Since sometime in 1953, blower motors on the Comet, as well as on other Linotype models, have not been provided with means for external lubrication. The bearings, packed in grease by the manufacturer, should last for five years of normal operation without attention. However, steady three-shifts-a-day operation, or other severe conditions, would necessitate more frequent attention, say every two or three years.

When the bearings require lubrication, remove the housings at each end and re-pack the bearings and bearing cavities one-third full with ball-bearing grease.

Trouble With Transpositions

Q.—We've been having a lot of trouble recently with transpositions. Can you offer any suggestions that would help correct it?

A.—Troubles with transpositions of letters or spacebands begin in the operator's fingers and end only with final assembly of the line. Between these points, every operating part and its degree of wear may cause difficulty.

Keyboard rolls, shafts, and bearings; the keyboard cam yokes and cams; key rods, plungers, verges, escapements, dirty mats and magazine channels—all play an important part. The properly guided and controlled drop of the mat or band before the assembler star is of equal importance.

The first requirement is cleanliness: a clean magazine, clean mats, clean bands, clean keyboard, cams lightly oiled in their cam yokes, the yokes operating vertically in a polished slot, and the cam yoke triggers free and seating positively underneath the cam yoke at rest with a sharp, square bite.

The keyboard cams should have tooth bite, and the rolls should engage them without slipping.

If the above factors are all in order, many troubles will disappear. Those remaining will be largely individual in origin and subject to individual treatment. Worn parts may be replaced, spring tensions compensated, and eventually an old

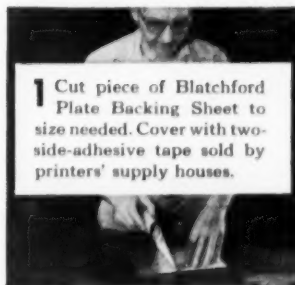
machine can be made to perform as smoothly and accurately as a new one. It takes time and patience to restore original smoothness to old machines, but the results will speak volumes.

Adjusting Clutch on Comet

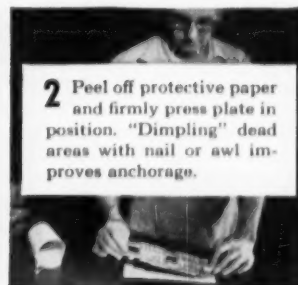
Q.—Is the distance between the clutch fork and collar on the Linotype Comet the same as on a standard machine?

A.—The distance between the clutch fork and collar on Comets is ⅜-inch. This is the same as on other standard machines.

If the various parts of the friction clutch are not worn, the leather buffers should be about .125-inch thick. However, if the ⅜-inch clearance cannot be obtained using leathers of this thickness, it may be necessary to put thin strips of cardboard between the leathers and the ends of the shoes.



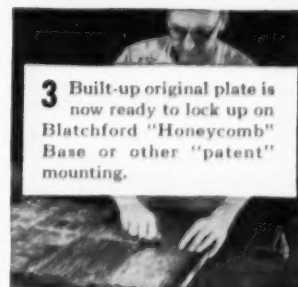
1 Cut piece of Blatchford Plate Backing Sheet to size needed. Cover with two-side-adhesive tape sold by printers' supply houses.



2 Peel off protective paper and firmly press plate in position. "Dimpling" dead areas with nail or awl improves anchorage.

Build up short-run Profits

Use **Blatchford Plate Backing Sheet** to build up "originals" and run on "patent" base instead of wood . . . Do it in your own shop in minutes!



3 Built-up original plate is now ready to lock up on Blatchford "Honeycomb" Base or other "patent" mounting.

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THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Trends in Phototypesetting Provide New Problems

- Many printers who adopted "wait and see" policy are changing attitudes
- Typesetting by photography is undeniably growing on ever-increasing scale
- Progressive printers need to investigate adaptations of hot metal setting

The printer who attempts to keep up with current trends in composing machines will find that he is in danger of pulling away from procedures which he recognizes as part of that comfortable term, "typesetting."

In 1948, when Intertype's Fotosetter was introduced, it was not apparent that the technology of composition was in for such a thorough overhauling. Everyone who understood the functions of standard typesetting equipment very quickly appreciated the probable advantages of photographic composition. The simple substitution of a camera for a metal pot was an easy transition. While some diehards expressed vague fears for the future, the industry as a whole was very much in favor of a new approach to composition practices.

However, while favoring the principle, the majority of printers were reluctant to experiment. They settled into a "wait and see" attitude before actually investing in new equipment. Of course, many of them claimed that the new method would have little effect on normal operations.

The operation of the Fotosetter, using as it did the familiar procedures of the slug-casting machines, was comforting to most observers, who could see little change in the basic operation of typesetting with circulating matrices.

Similar to Hot Metal Machines

Naturally, printers immediately wondered what the Mergenthaler Linotype Company and Lanston Monotype Machine Co. were planning in photocomposition. They did not have long to wait, because the Mergenthaler firm exhibited a machine at the Sixth Educational Graphic Arts Exposition in Chicago in September, 1950. Again the fears of something radically different were partially allayed. The new machine, never actually in production, followed the familiar pattern of an ordinary Linotype machine. While its operation was not quite the same as the Fotosetter, it looked to printers like a slug machine.

At the same exhibition, the Hadege machine—developed in Holland and marketed by American Type Founders in the United States—was demonstrated. This device for display composition was patterned on the operation of the Ludlow Typograph, in that matrices were assembled in a composing stick. The mats were then photographed in a camera. With the slug machines converted, interest now centered on what the Monotype company was doing about photo equipment.

English Develop Monophoto

In 1952 the Monotype Corporation, Ltd., of England, announced the Monophoto. This machine was demonstrated in 1954 to American trade typesetters in Washington, D. C. The Monophoto was not the first machine in its field: In 1948 the Rotofoto had been developed by George Westover, the English inventor. The Rotofoto utilized Monotype principles, including the standard keyboard.

The cycle now seemed complete. All of the regular hot-metal machines had been adapted to photographic composition—a dream of composing machine engineers since the introduction of the modern machines.

While most of this rapid development was taking place, a great deal of time was expended by printers arguing the relative merits of "cold" typesetting as represented by the typewriters, now invading the sphere of the typesetter.

Ever since 1947, therefore, the situation has been in varying degrees of turmoil. More and more progressive people have become enthusiastic about the exciting possibilities of the new machines and have jumped on the merry-go-round.

Before examining current and future trends in photocomposition, let us look at the present picture.

It has been proved beyond much doubt in these United States that the man who takes a chance in business generally has the odds in his favor. I believe this is true of photocomposition. While we are probably in a transitional period in this new

field, typesetting by photography is undeniably growing, it is being purchased, and it is being used on an ever-increasing scale. Of course complete statistics are not yet available, but those printers who have entered photocomposition calmly and quietly, and who have assessed their problems reasonably, agree that the field offers unlimited opportunities.

There have been failures and disillusionments, but those must be expected in a new venture. The successful operations are still few, but those who have done the spadework are content. Certainly they are in a position to capitalize on every new development as it occurs. The techniques of the new process must be learned by each individual who enters the field. Even the terminology is different. The Fotosetter, at present the most commonly used of the new machines, can be operated by a hot-metal man, but he has to adapt himself to a number of new problems.

The year 1956 is certainly not a year in which to stand still. Ten years of post-war expansion have proved that printing production procedures are constantly changing, in contrast to a 40-year prewar period when very little basic change occurred. For example, the printer who complained of the advances made in lithography is now finding it harder to meet the competition of printers who have added litho to the services they offer their customers.

Key to Present Development

This is not the place to discuss the pros and cons of letterpress vs. lithography, but I mention the example as an indication of future trends in the more limited area of typesetting equipment. Naturally, there is some relationship between the two subjects, as increased use of lithography has contributed to the interest in photographic composition. Indeed, it is the key to its present development, although current research in new methods of photoengraving may mean that the photo methods will eventually be utilized for letterpress in addition to lithography and gravure.

A few years ago there was a flurry of interest in typewriters as composing machines, with consequent predictions that "this was it," competitively, for standard typesetting. But the typewriters have not

done any appreciable damage, although their use has crowded some of the smaller printers who have subsisted on what is often called marginal printing—for churches, social organizations and the like.

Consequently, on the established theory of "if you can't lick 'em, join 'em," many printing firms have added Varityper or Justowriter services. While some have dropped the idea after a trial period, quite a few are satisfied with the results, particularly since the cheaper methods often attract customers who eventually become users of standard typography.

It is obvious, then, that the progressive printing organization today should investigate the three adaptations of hot-metal typesetting devices—Fotosetter, Monophoto, and perhaps even the Hade-go, if only display composition is required, although some of the gadgets have apparently made some inroads upon the field covered by this machine. (See the "Composing Room," June, 1955.)

There are many things to be considered before making a selection of photographic equipment. Not the least of them is an analytical examination of the ability to sell the product. There are a number of geographic areas which can't produce sufficient business to justify the installation costs of the new machine. Even where the market is adequate, new sources of business will have to be developed. Regular customers would have to be informed of the possibilities of photocomposition for their work.

Costs High for Some Shops

Installation costs are high, particularly for a plant which has no photographic facilities. Naturally, a printer already doing lithography will have equipment which could be used, and more important, personnel with the skills necessary to produce a product which lives up to the standards of the shop.

There also may be jurisdictional problems in the operation of photocomposition, some of which have not been satisfactorily solved.

All of these facts indicate the desirability of thorough examination of all aspects before deciding whether to purchase the equipment. However, competition is a big issue. The printer may feel that with only one machine now in steady production, he does not need to make any change. He may be right, but he must weigh the sure knowledge that his competitor may be acquiring a solid background in the new procedure.

Already in clear sight are several more advanced methods of using photography in the composing room. The experienced printer will want to take full advantage of future research and development. Next month I will discuss the machines which operate upon electronic rather than mechanical principles.

Borders With Gutters Attached

In making up an ad book or catalog, it is customary to cast 6-point borders on 6-point slugs, 12-point borders on 12-point slugs, etc. However, if you will have your 6-point borders cast on 12-point slugs, and larger sizes on slugs proportionately greater than the point width of the border, you will have borders with "gutters" already attached. This will save plenty of time and many slugs that can be used elsewhere.—*The Centralite*.

Cuneo Forms Creative Department

The Cuneo Press announced recently the formation of a Creative Service Department at its main office in Chicago. Headed by Richard Koehler, the new department is designed to bring together art, editing, layout, and typographic services for the complete preparation of publication materials.

New Type Face Directory

This year's edition of the *Type Face Directory* published by Typographers' Association of New York City runs to 208 pages, 16 more than last year. Faces making their first appearance include Egyptians for hand setting, and Trade and News Gothics for slug-casting machines. The cover, title page and section openings feature the Fortune series. The association distributes its annual directories only to composition houses, printers, lithographers and advertising agencies in the Greater New York area.

- In 1719 a patent was granted to James Christopher Le Blon for three-color process printing. He had to analyze the original for color and engrave each plate by hand and was able to make excellent faithful reproductions.



Sheet Size 14x20"
Design Size 13x17 1/4"
Speeds Up To 5000

Performance is the Reason ...

The Miehle 17 Lithoprint has gained tremendous acceptance since its introduction. Listed here are just a few of the printers who now operate this press to economically produce a wide range of small offset work.

- Allied Printers, Inc., Seattle, Wash.
- Ardmore Prtg. Co., Ardmore, Pa.
- Arrow Press, Milwaukee, Wis.
- Atwood Prtg. Co., Stockton, Cal.
- The Belding Prtg. Co., Belding, Mich.
- Brumley Prtg. Co., Gastonia, N.C.
- Creative Arts Co., Kansas City, Mo.
- Eddy Prtg. Co., Albion, N.Y.
- Hall Prtg. Co., Los Angeles, Cal.
- Hanford Press, Washington, D.C.
- Ideal Service Press, New York, N.Y.
- Kelden Prtg. Co., Cincinnati, O.
- Leader Prtg. Co., Indianapolis, Ind.
- Lee G. Simmons, New Orleans, La.
- The Lockwood Co., Inc., Atchison, Kan.
- Midwest Prtg. Co., Chicago, Ill.
- Morris Prtg. Co., Inc., Dallas, Tex.
- Rybert Prtg. Co., Atlanta, Ga.
- Service Press Inc., Hartford, Conn.
- Sutler Prtg. Co., Omaha, Neb.
- Sutherland Prtg. Co., Montezuma, Ia.
- Tri Craft Press, Inc., Detroit, Mich.

Watch for further listings

MIEHLE PRINTING PRESS AND MANUFACTURING COMPANY
Chicago 8, Illinois

Industry Problems Will Be Last Topic of NAPIM Meet

Timed for the last session of the National Association of Printing Ink Makers' 42nd annual convention May 14-16 at the Shoreham Hotel in Washington, D. C. is an all-day off-the-record panel discussion of industry problems such as labor relations, financial management, new plant construction costs and market surveys.

Staffmen of the National Printing Ink Research Institute at Lehigh University are coming to serve on another panel reviewing research with emphasis on ink printability and dispersion. Leading this group will be Dr. Albert Zettlemoyer, research director, and his assistant, William Schaeffer.

Dr. Emerson Smith of the U. S. Chamber of Commerce is due to speak on the future of the graphic arts. First-day features include election of officers, a golf tournament, and a dinner-dance for the suppliers.

Highlighting the association's annual dinner-dance on get-away day will be presentation of the Ault Award for outstanding work in ink research and technology. The first winner two years ago was Eugene Kelly, who was honored for his work in developing moisture-set inks. Dr. Albert E. Gessler, research director emeritus of the Printing Ink Division, Interchemical Corp., received the award last year.

According to association secretary Herbert B. Livesey, there's a new organization coming into being to honor printing ink pioneers. They'll be called the Pips.

Fred A. Weymouth, vice-president of Interchemical Corp., Printing Ink Division, is president of the association and vice-president of National Printing Ink Research Institute. Joseph Hart of J. M. Huber Corp. is association treasurer.

McKenzie Joins Atlanta Firm

John S. McKenzie has joined Higgins-McArthur Co., Atlanta, as a design and sales consultant. He had been director of



John S. McKenzie

graphic design for one of the region's larger printing firms and he formerly was associated with both the *Constitution* and the *Journal*, Atlanta dailies, in the advertising and editorial departments. Mr. McKenzie currently is president of the Art Directors' Club of Atlanta. He is a past president of Sigma Delta Chi, professional journalism fraternity, and a member of the Atlanta Advertising Club, the Atlanta Club of Printing House Craftsmen, and the Southern Industrial Editors' Association.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Best Direct Mail Contest Is Announced by DMAA

The Direct Mail Advertising Association has launched the 1956 Direct Mail Leaders Contest, which is open to all users of direct mail and mail order advertising in this country and Canada. *Look* magazine subscription manager Lester Suhler, contest chairman, said that judges will base their decisions on these basic functions:

Creating more effective personal contracts for salesmen; bringing prospects to your door; delivering background, sales or public relations messages to customers, prospects or other special groups; taking actual orders by mail; securing action or response, not orders; and conducting research or market surveys.

Entries will be rated for their results or effectiveness; achievement of objectives; copy, design, layout and production excellence; and plan and continuity.

The best-of-contest winner will receive the Gold Mail Box Award on Oct. 1 at DMAA's convention in New York City. All winners will receive plaques with award certificates for producers of the campaigns. All entries must have been produced between Sept. 1, 1955 and the deadline, Aug. 31. Entry blanks and other information are available from DMAA at 3 East 57th St., New York 22.

Eastern Apprentice Conference Investigates Training Changes

Ways to adapt apprenticeship programs to operation of new printing processes came up for panel treatment at the Twelfth Annual Eastern Seaboard Apprenticeship Conference April 22-25 in Swampscott, Mass.

Panelmen were George L. Googe, secretary-treasurer, International Printing Pressmen and Assistants' Union of North America, and Gerald A. Walsh, industrial relations director, Union Employers Section, Printing Industry of America.

American Type Founders Reports New Officers

Announcement that Milton J. Goger has been named president of American Type Founders came from board chairman Dante E. Broggi after a special meeting of the board of directors April 9.



Milton J. Goger

ATF's new chief executive, succeeding Louis C. Edgar, Jr., joined the company 31 years ago and rose through the ranks to a vice-presidential post, where he also served as secretary-treasurer. He continues in the latter position while directing the expansion program.

William W. Fisher, who was vice-president in charge of operations, was elected vice-president in charge of sales. In this position he succeeds Robert A. Tobias, who resigned Mar. 31. John Silliman, formerly assistant to Mr. Tobias, has succeeded Fisher as director of operations.

Jan van der Ploeg, now sales manager of the Type Division, joined ATF in 1949 as assistant type merchandising manager and in 1954 became manager of this part of the business.

Mr. Broggi's announcement said that expansion plans include addition of further quality lines of graphic arts equipment, intensification of research and development activities, and enlargement of sales and service divisions.

ATF acquired exclusive United States rights to the line of presses made by Koenig & Bauer in West Germany. The company is now handling Camco folding machines, and on Mar. 29 acquired exclusive United States rights to the entire line of Pavema flexographic presses.

Name Executive Vice-President

Bingham Brothers Co., roller manufacturer in New York, elected a new executive vice-president at its annual meeting April 16. He is



W. H. Brittingham

W. H. Brittingham, who joined the company in 1938 as a sales and service representative. He has served on the company's board of directors since 1945 and as its vice-president since 1950. At the age of 13, while still in school, Mr. Brittingham began his graphic arts career in the pressroom of the *Columbus* (Ga.) *Inquirer*. He entered the roller industry in the production department of Wild & Stevens, Inc., of Boston.

McCabe Named to Direct Pitt Printing Industry

Thomas H. McCabe, Jr., who was associated with Printing Industries of Philadelphia for ten years, is serving his first month as executive director and manager of Printing Industry of Pittsburgh.



T. H. McCabe, Jr.

Mr. McCabe received his early education at New Kensington High School near Pittsburgh. He is an alumnus of the Wharton School of Finance and Commerce at the University of Pennsylvania. During World War II, he was a Marine Corps officer serving in the Pacific Theater.

In 1946 he joined Printing Industries of Philadelphia as assistant to the industrial relations director. His local duties included union contract negotiations, setting up and carrying on apprentice training programs, enlarging the association's evening school adult education program, and helping to develop sound open-shop personnel policies. He became director of public relations five years ago. In this position, he played a large role in developing and publicizing Philadelphia Printing Week programs.

Mr. McCabe is serving on the board of directors of the Master Printers Section of Printing Industry of America, and as a member of the PIA Visual Economics Training Committee. He was active in the affairs of the Philadelphia Printers Supply Salesmen's Guild, the Litho Club, the Book Clinic, the Poor Richard Club, the Junior Executives Club and the Printcraft Golf Club.

ANPA Mechanical Conference Scheduled for Dallas June 4-6

The latest information about production problems of daily newspapers will be covered at the annual mechanical conference of the American Newspaper Publishers' Association. The conference will be held June 4-6 in Dallas.

Newspapers using new processes, techniques and equipment will report on their experiences. Speakers and panel sessions plan to deal with such subjects as R.O.P. color, photocomposing, high-speed engraving, and newsprint conservation. Conference delegates will hear a report on progress of the ANPA Research Institute program, and there also will be sessions on stereotype, composing room, mailroom, and pressroom operations.

Further information about the conference is available from the ANPA Mechanical Dept., 370 Lexington Ave., New York 17.

Fielding Utz, Milwaukee, Dies; Was Active in Craftsmen Work

Fielding A. Utz, 57, president of the Milwaukee Printers Roller Co., collapsed and died April 16 just as he was about to walk into the County Stadium to see the opening baseball game of the season. He had been in apparent good health.

Mr. Utz had long been a well known figure in the printing industry. The company had been founded by his father, and Mr. Utz had been its president for 25 years. He was a member of the Milwaukee-Racine Club of Printing House Craftsmen, and was especially active in

acquiring printing materials for the Milwaukee Boys' Club. He was also active in the International Association of Printing House Craftsmen, and was a former Sixth District representative.

APPA Appoints New Secretary

Harrison J. Daysh, a Silver Spring, Md., attorney and formerly an adviser for the U. S. Office of Price Stabilization, has succeeded George V. Johnson as industrial relations secretary of the American Paper and Pulp Association. Mr. Johnson resigned to become Specialty Paper and Board Affiliates secretary-treasurer.



24" and 31" COMET Camera

for **NEW** speed

NEW economy

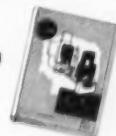
Easier, Faster, More Accurate Camera Operation

Now you can meet competition with modern equipment, built to rugged standards at a price you can afford to pay. Here is your chance to re-equip your camera department with a completely new, all metal camera, capable of growing with you as your business expands, regardless of its scope.

The new Robertson **COMET** features the latest camera advancements including new concepts in design and construction that result in smoother, faster and more accurate camera operation. The **COMET** is available in both 24" and 31" sizes in a variety of models ranging from black and white units to fully equipped process color cameras.

FREE

Send for your copy of the new Robertson **BULLETIN KM-241** including complete information on this camera



A complete line of photomechanical equipment
ROBERTSON PHOTO-MECHANIX, INC.
7428 LAWRENCE AVENUE • CHICAGO 31, ILLINOIS

Stamp and Poster Contest Rules Announced for '57 Printing Week

The 1957 International Printing Week Poster and Stamp Contests have been announced by the International Association of Printing House Craftsmen. Copy details and contest rules are as follows:

Poster Contest

1. Anyone connected with the graphic arts or allied industries is eligible to enter the contest.

2. Size of the poster is approximately 14 by 22 or 22 by 14 inches; a bleed design would trim slightly under these dimensions; a finished layout is acceptable; illustrations limited to line; no halftone screens; limited to two colors.

3. Copy shall include the words "International Printing Week, January 13-

19, 1957"; an area designated on the poster for reproduction of the winning 1957 Printing Week Stamp at least double the original size (1x1½ inches); the Craftsmen's emblem in any form; a blank space for imprinting by the local sponsoring group.

4. Entries should be mailed to: 1957 Printing Week Poster Contest, Robert M. Edgar, Chairman, 244 Boulevard of Allies, Pittsburgh 22, Pa.

5. Deadline for entries is June 30, 1956.

6. Three recognized graphic arts industry leaders will judge the contest.

7. First-place winner of the contest will receive a trophy with appropriate inscription. Certificate awards will be made to



the other winners as may be determined in number by the 1957 International Printing Week Committee. Presentation of the awards will take place at the International Convention in August at Los Angeles, Calif.

8. All entries become the property of the International Association of Printing House Craftsmen, Inc. Decision of the judges is final.

Stamp Contest

1. Anyone connected with the graphic arts or allied industries is eligible to enter the contest.

2. Size of stamp is 1 by 1½ inches; size of finished drawing is 3 by 3½ inches; drawing must be in black and white—no screens.

3. Design and copy should be appropriate to International Printing Week and should include the words "Printing Week" as well as the dates, January 13-19, 1957.

4. Entries should be mailed to: 1957 Printing Week Stamp Contest, Robert M. Edgar, Chairman, 244 Boulevard of Allies, Pittsburgh 22, Pa.

5. Deadline for entries is June 30, 1956.

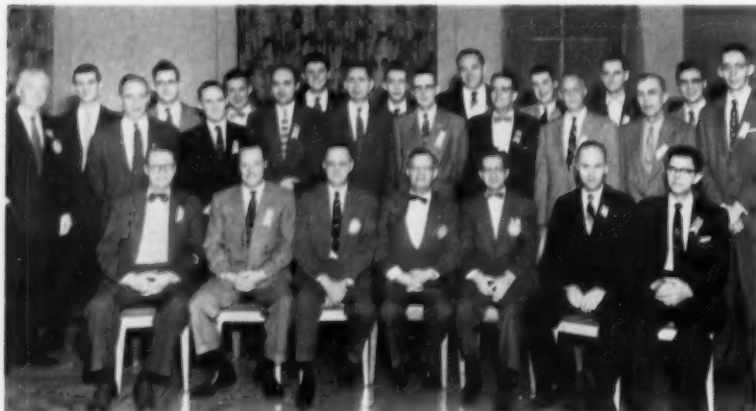
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8. All entries become the property of the International Association of Printing House Craftsmen, Inc. Decision of the judges is final.

Craftsmen Hold Art Contest

The Worcester (Mass.) Club of Printing House Craftsmen is conducting an art contest offering cash prizes for the two best designs for a banner to be used at club functions. Cochairmen of the contest are Edward C. Gravel of Worcester Typographic Service and John F. Leonard of Berg-Marshall, Inc.



Cincinnati Craftsmen's club reached an all-time high membership in March when 38 members were inducted by Pearl Oldt, International Craftsmen's executive secretary (seated, third from left), and Lee Augustine, club president (at Mr. Oldt's left). Salvatore Bulione is club's membership chairman

Jennings B. Lynch (second from left), president of the newly formed Tidewater Club of Printing House Craftsmen, Hampton, Va., receives charter from Albert L. Kolb, International Craftsmen's vice-president. Looking on are Fred D. Alter (left), Norfolk, first vice-president, and James T. Keating, Baltimore, Fourth District representative. William J. Bright III is secretary-treasurer of the new club



PIA's "Benny" Statuette Honors Best Advertising

When the Printing Industry of America makes its awards in Los Angeles next fall, Benny will be invading Oscar's territory there.

The Benjamin Franklin statuettes, given for excellence in self-advertising by printers and lithographers, will be presented at the annual PIA convention, Oct. 28-Nov. 1 in the city that is the scene of the ceremony in which the motion picture industry makes its achievement awards, the famous Oscars.

Oscar, trophy of the Academy of Motion Picture Arts and Sciences, is 29, nearly 25 years older than Benny. Yet the Franklin statuette appears to be gaining a distinction in the printing industry that vies with world-wide reputation of its cinematic cousin.

When the Miller Printing Machinery Co. proposed the idea of an annual award to the PIA, there was unanimous agreement that the symbol should be a statuette of Benjamin Franklin, the patron saint of American printing.

But finding a suitable design was a problem not easily solved. The search took William Clawson, Miller's marketing director, to all parts of the country, to art museums, galleries and private collectors. Eventually, in the Poor Richard Club of Philadelphia, Mr. Clawson spotted the ideal likeness, a small pewter statue in the collection of the late Arthur Bloch, Sr.

Mr. Bloch loaned the statue to Miller, who insured it for \$10,000. A mold was made, from which the statuette-awards are cast in bronze.

The PIA awards are chosen by a jury of five men from PIA, Advertising Federation of America, American Institute of Graphic Arts, Direct Mail Advertising Association and National Industrial Advertisers Association.

"Benny," a bronze figure cast from an 18th-century statuette of Benjamin Franklin, is award given to winning firms in the self-advertising contest staged by Printing Industry of America



Details of the 1956 PIA Printers' and Lithographers' Self-Advertising Exhibition and Awards may be obtained from Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, or from Miller Printing Machinery Co. of Canada, Ltd., 730 Bay St., Toronto 2. Contest deadline is Sept. 28.

Sales Aids Show Planned in June

The third National Sales Aid Show, June 11-13 at New York's Statler Hotel, is expected to draw an attendance of more than 10,000 sales, merchandising and advertising executives and other buyers of promotional materials and services. They will see 103 exhibits of graphic arts sales aids, displays, equipment, premiums, advertising specialties, presentations, training methods and packaging. Guest tickets and exhibitor information can be obtained from Advertising Trades Institute, 270 Park Ave., New York 17.

White Heads KC Graphic Arts

Frank O. White has been elected president of the Graphic Arts Association of Kansas City, succeeding John A. Colgan. Mr. White is president of Brown-White-Lowell Press. Serving with him during the coming year will be William R. Brown of Chas. E. Brown Publishing Co., vice-president; Henry Wurst of Continental Color Press, Inc., secretary; and Burt Burnham of Stanley Type, Inc., treasurer. Mr. White has served as chairman of the policy committee of the Employing Printers group, now known as Associated Employers of Union Labor of Kansas City.



Frank O. White

Vandercook Lite-Base

guarantees permanently accurate mounted plates and helps printers reduce pressroom delays and improve quality!

The old and costly problem of delays in pressrooms—due to unstable and inaccurate mounted plates—can be quickly and economically solved by mounting plates on Vandercook "Lite-Base" instead of wood. For printers with sufficient volume, it is more efficient for them to mount their own plates.

Vandercook "Lite-Base" is cast from type metal that can be recast over and over again. With the efficient equipment made available by Vandercook, one man can easily produce fifty "Lite-Base" casts (12" x 18") in eight hours. The remaining operations necessary to mount plates on "Lite-Base" are practically the same as flush mounting on wood.

Write . . .

for more detailed information

This new circular fully describes Vandercook "Lite-Base"—how it is cast, how plates are mounted, and the equipment necessary.



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3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUmkirk 8-9931





Donald Macaulay (right), president of Paper and Printing Control, Inc., Chappaqua, N.Y., talked on measuring printing quality at 25th anniversary Packaging Conference last month in Atlantic City. With him here are Richard J. Hennessy, Lederle Laboratories Division, American Cyanamid Co., and Melvin C. Koester, materials handling engineer for Libbey-Owens-Ford Glass Company, Toledo, Ohio

Importance of Quality Measurements Is Stressed at National Package Conference

By Hal Allen, Eastern Editor, *The Inland Printer*

Featuring the 25th Annual National Packaging Conference, staged by the American Management Association April 9-11 in Atlantic City's Convention Hall, was a talk by Donald Macaulay on how to measure printing quality accurately. Speaking as president of Paper and Printing Quality Control, Inc., he explained a system that sets up a standard for measuring quality of reproduction by any process on any kind of surface.

By "quality," a word "greatly overworked in the graphic arts," he did not mean samples selected for salesmen, shows, awards committees, or piles of printed material marked "reinspect." He meant an all-inclusive sample showing best, average and poorest results, and how best and poorest compare. He was discussing not ideal quality but conformance quality—"how uniformly a sample or group of samples represent some agreed okay between buyer and seller."

"Measurement tied with measured quality connotes a system," he said. "Any form or degree of measurement precision would be a contribution between buyer and seller." He detailed the application of statistical techniques to that problem, the result being a proved measurement method needing "a push to be supplied primarily by the buyer of materials."

Mr. Macaulay defined two common measuring terms—variables and attributes. "The use of variables is where instruments are involved," he said, meaning devices rating values not determined by human judgment. He saw the graphic art as particularly dependent on many prop-

erties, mostly visual, that can be measured only by attributes requiring human decisions. He stressed that "if we can reduce those decisions to numerical values they become reproducible, a matter of record for comparison with other record. We can demonstrate that measurement of many pieces always results in a definite, persistent pattern. In measuring printing quality, you have plates, paper, ink, presses and craftsmanship. In each category, there are dozens of variables, chance causes, that affect or influence the varia-

H. Holbrook, Packaging Institute president and Standard Packaging Corp. vice-president, talks with F. S. Leinbach (left), vice-president of Riegel Paper Corp., and Roger Wilson, director of consumer research, Continental Can Co., about Institute's "Glossary of Packaging Terms." They met during Atlantic City packaging show



tion of the end product from the ideal or okayed standard. So whether it is a printed piece or the materials feeding into it, a pattern always exists, and will repeat itself as long as the same chance causes continue to occur. This 'pattern' gives us the ability to predict the limits of the process if there is no fundamental change. That's all there is to the scientific basis of statistical techniques.

"Good production comes when the pattern is repeated, and when tolerance limits to the upper and lower areas are so set from known capabilities that it is possible to reproduce constantly a certain set of studied conditions. Any departure from the pattern is a sure sign something is wrong. Some basic change has occurred, some cause of variation that can be tracked down and eliminated. This eliminates many things that plague buyers and producers of printed materials.

"Because we have reduced defects to numerical values, it is possible to create some form of process or quality evaluation of materials. Graphic information gives production people a chance to determine, within predictable limits, the success they will enjoy in the production line.

"The control or evaluation chart is a graphic picture of quality tied up, if it is so planned, with the operator, the yield, the type of machine and other significant data. It immediately catches any drifting from accepted standards and tells where and how much anything is better or worse than standards. With these statistical tools, buyers can help to make obsolete the common terms of 'lousy' and 'mile off,' and to create a new language of understanding and factual value to their own organizations and suppliers."

AMA's Silver Anniversary National Packaging Exposition rolled up an attendance of 28,000 and displayed 387 exhibits occupying more than 125,000 square feet of floor space.

A clinic on specifications for packaging materials was scheduled for May 1 and 2 in New York City, and a conference on capital equipment procurement will be held June 11-13 at New York's Statler Hotel. AMA will conduct a summer school for management executives at Colgate University, Hamilton, N.Y. There'll be courses and seminars in ten fields of management, and two packaging clinics.

ATF Man Joins Challenge Company

Clifton Carr recently joined the Challenge Machinery Co., Grand Haven, Mich., as manager of advertising and sales development. Olaf Gylleck, who formerly was service and advertising manager, now is in charge of general services activities, including management of the parts and service, product testing, and printing departments. Mr. Carr formerly was in charge of the advertising and marketing department of American Type Founders.

Wherever sales count first in business, good impressions count first in *making* the sale. That's why your best bet is to "run" with ATLANTIC BOND.

ATLANTIC BOND is the genuinely watermarked, #1 Sulphite Bond, first in its field for sales because it's first in *performance*. It's a better-formed, better-looking paper—impressions "take" better... look sharper, clearer.

ATLANTIC BOND is first in "*runability*," too.

Its "just-right" bulk and rigidity mean smoother running always. And ATLANTIC BOND is moisture-controlled for dimensional stability...assuring more accurate register on every run—no wasted time and effort on re-runs.

Next time—and every time—you want the job done *right*, run it on ATLANTIC BOND. Your Eastern Corporation Merchant will gladly send you a free sample packet on request.

wherever sales count
first in business

Atlantic is 1st in sales
of all
genuinely watermarked
sulphite bonds



Atlantic Papers

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE — MANUFACTURERS OF QUALITY PAPER AND PULP —
MILLS AT BANGOR AND LINCOLN, MAINE — SALES OFFICES: NEW YORK, BOSTON, PHILADELPHIA, CHICAGO AND ATLANTA

ATLANTIC BOND
ATLANTIC OFFSET
ATLANTIC COVER
ATLANTIC LEDGER
MANIFEST BOND

Inter-Society Council Hears Recent Progress in Color Reproduction

The Inter-Society Color Council's 25th annual meeting April 5 and 6 at Hotel Statler, New York City, featured a review of graphic arts color problems ranging from printing methods to the roles publishers and art directors play in color reproduction. Exhibits relating to the technical discussions showed color work done by major processes, color matching, lighting control, and other devices used for improving printed results. Here's a round-up of some of the technical topics, a few

speakers, and the gist of what they said:

Printing methods, Marvin C. Rogers, R. R. Donnelley and Sons Co., Chicago: Color printing by letterpress, offset, gravure and silk screen is increasingly important because of its psychological impact on readers and its powerful promotion of "package salesmanship." Separating original colors into their primary components requires skillful optics, chemistry, and electronics. Errors are a basis for technical study.

Tone reproduction, Warren L. Rhodes, Rochester Institute of Technology: When you look at a scene there are three things that make it possible for you to see its areas and objects—hue difference, saturation difference, tone difference. When making color prints it is important to consider hue, saturation and tone relationships between the scene and its reproduction. Each process has its own tone reproduction curve, which can be manipulated in photography, platemaking, printing and composition of materials.

Color correction, Walter Clark, Eastman Kodak Co.: Photographic masking and electronic methods are displacing hand retouching. Photographic masking corrects tonal values, compensates for deficiencies in hue, saturation and brightness, and increases the sharpness of fine details.

Pressroom, Gordon H. Dalsemer, the Lord Baltimore Press, Baltimore, Md.: In any well-run plant the pressroom superintendent must be a combination of an ancient soothsayer, a medieval alchemist and a modern psychologist. He must divine the often unexpressed desires of countless artists, designers, account men, customers, salesmen. He must concoct innumerable magic potions of chemicals, pigments and dyes to solve intricate problems in the face of impossible deadlines. All around him stand men waiting to start gigantic machines turning out products at high speeds. He must be able to impart to these men and machines his experience, judgment and nostrums, with customer satisfaction as his single objective.

Control of inks, Charles R. Conquer-good, the Canada Printing Ink Co., Toronto: Ink film varies in thickness and color strength required for printing on a wide variety of machines and surfaces. So inkmaking problems include degrees of transparency or opacity, changes from matte to glossy finishes, from wet to dry films, from sheen to shine, from absorbent to non-absorbent surfaces, and the whole range of hue, value and chroma. Measurement, testing and other devices are used for controlling production to make inks meet vehicle and color requirements.

Printing press controls, Daniel Smith, Interchemical Corp.: Pressroom men have the great responsibility of maintaining critical production controls. Each process has its own peculiarities requiring special controls for attaining and maintaining the desirable and uniform color results that should be expected from materials designed to make such results possible.

Lighting, Warren B. Reese, Macbeth Corp., Newburgh, N.Y.: Psychological problems involved in viewing transparencies as originals compared with reflection-type copies point up the necessity for standardizing light used for visual color appraisals.



MODEL "C" INK FOUNTAIN AGITATOR

for SMALL PRESSES

This new model Baldwin Agitator (patent applied for) was designed as a companion model to the popular style "B" unit, originally introduced in 1950. Smaller and more compact in size, the new style "C" is well adapted to fit the wide variety of small single and two color offset and letterpress machines.

With the style "B" for large presses and the new style "C" for small ones, only the Baldwin Ink Agitator is economical and practical for short runs as well as long.

- ... *Force Feeding* means less ink need be put in the fountain thus less ink is wasted, fountain is more easily cleaned.
- ... *Separate Agitator Motor Drive* means skin cannot form, even during shut-downs. Skin causes waste since good ink is thrown out in the process of removing it.
- ... The easily removed, *single rotating cone* is cleaned in a few seconds.
- ... Ink mill action guarantees quick starts because of a uniform flow of ink at all times.

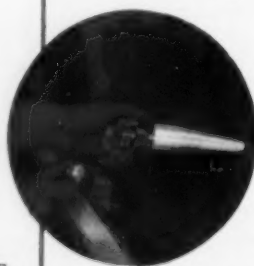
Send today for illustrated literature.

WILLIAM GEGENHEIMER CO., INC.

89 ROEBLING STREET • BROOKLYN 11, NEW YORK

MANUFACTURERS OF BALDWIN INK FOUNTAIN AGITATORS • BALDWIN VIBRATING ROLLERS
BALDWIN PRESS WASHERS • BALDWIN WATER STOPES • BALDWIN WATER FOUNTAIN LEVELS

See how simple it is to remove the cone for cleaning?



12,000 VIPs See 10th POPAI Annual Exhibit

Stanley L. Wessel, who heads Stanley Wessel & Co., Chicago, is the new president of the Point-of-Purchase Advertising Institute, Inc. He succeeded Donald S. Hutchinson, vice-president of Lutz & Sheinkman, New York City, who became chairman of the board. Other officers elected at POPAI's 10th Annual Exhibit and Symposium April 10-12 in New York City are as follows:



Stanley L. Wessel

First vice-president, Carl Bergmann, Palmer Associates; eastern vice-president, O. H. Stark, Snyder & Black; western vice-president, Anthony J. Borre, Magill-Weinsheimer Co.

Re-elected officers are Harry Fenster, I. Fenster & Sons, Inc., and executive director and secretary Norton B. Jackson.

Viewing the exhibits and reaping the benefits of a merchandising forum were more than 12,000 administrative, sales and advertising executives from many states.

Exhibits showed all types of point-of-sale advertising involving motion, light and a vivid panorama of color printing. Types of displays included window, counter, floor, plastic, wood, glass, wire, metal, corrugated, electric, enamel, sound, three-dimensional and remote control. Printing by all processes took the lion's share of the spotlight.

Name PIP Assistant Secretary

Now serving as assistant to Printing Industries of Philadelphia executive secretary Noel Rippey is Edward L. Guenther,



Edward Guenther

Temple University graduate whose father, C. L. Guenther, owns a printing plant located in Pennsauken, N. J.

PIP's newcomer began his post-college career on the editorial staff of the *Intelligencer Journal*, Lancaster, Pa.

Later he joined the Chamber of Commerce of Greater Philadelphia industrial department, where he was instrumental in organizing and developing special promotions and administrative operations in such technical fields as production, manufacturing and air pollution control. He is experienced as a personnel training instructor and in employee training development in the skilled trades industries.

New York Woman Is Honored

Cecil Smith Thayer, assistant editor of *The Controller* and past president of the Club of Printing Women, New York City, is the first woman to receive the service-to-industry award which the Navigators presents annually to the person who has contributed outstandingly to the progress of the graphic arts in the New York area. Mrs. Thayer was honored especially for her extracurricular services. They included the idea she conceived two years ago for publishing a Club of Printing Women 25th anniversary volume telling the story of women in printing.

Her idea came to full flower in a book called *Antique, Modern and Swash*.

Former Tax Head Joins Printer

T. Coleman Andrews, who was Commissioner of Internal Revenue in the Eisenhower administration from early 1953 to last Nov. 1, has been elected to the board of directors of the Everett Wadley Co., Richmond, Va., one of the South's largest printing, engraving and stationery houses. William Wise Boxley is president of the company, which has sales offices in Richmond and New York City.

ANNOUNCING

CRAFTSMAN

Hand Clamp
HYDRAULIC
Power
Paper Cutters

26 1/2" and 30 1/2"

These Craftsman Power Cutters with hydraulic cutting operation are designed to provide the smaller plant with power cutting at a minimum investment. Built to all Chandler & Price standards of high quality and dependable service, the many features incorporated in these cutters not only assure dependably accurate cutting, but also

easier, faster operation and bigger production with less effort for the operator.

Standard equipment includes two knives; four cutting sticks; table light and tape magnifier; steel tape; two handed, safety operating mechanism; hydraulic power unit; and motor. For complete details write for specification sheet.

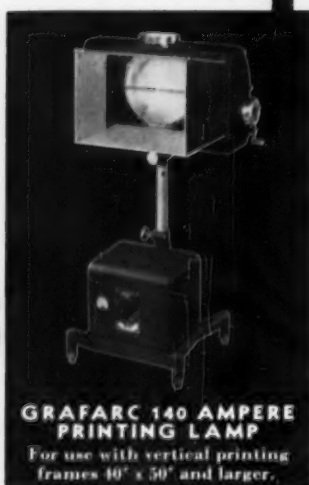
THE CHANDLER AND PRICE COMPANY
6000 Carnegie Avenue • Cleveland 3, Ohio



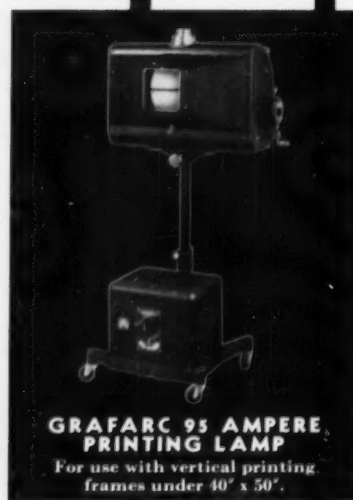
Be Sure

that the
are lamps you buy are motor-driven
—fully automatic!

STRONG GRAFARC ARC LAMPS



**GRAFARC 140 AMPERE
PRINTING LAMP**
For use with vertical printing
frames 40" x 50" and larger.



**GRAFARC 95 AMPERE
PRINTING LAMP**
For use with vertical printing
frames under 40" x 50".

FULLY AUTOMATIC • HIGH INTENSITY

Cut Time in Half on Process Exposures

- Uniform Coverage of Large Areas
- Eliminate Dot Undercutting
- Constant Color Temperatures
- Eliminate Illumination Variables
- Accurate Control of Densities, Regardless of Line Voltage Variations
- Power to Punch Through Dense Kodachromes
- Sharper Reproduction

Overhead model printing lamps available for use with horizontal printing frames. Burn in normal position, avoiding smoking of reflector and preventing ash from depositing on surfaces in the light path.

Models for Monotype Huebner MH photo composing machines assure precise control of intensity for accurate repeats.

Send for free literature or arrange for a demonstration by your dealer.

THE STRONG ELECTRIC CORPORATION

57 CITY PARK AVENUE TOLEDO 2, OHIO

Please send free literature on Strong Grafarc Lamps.

NAME _____
FIRM _____
STREET _____
CITY & STATE _____
NAME OF SUPPLIER _____



**CHALLENGER
CAMERA ARC LAMP**
Vertical trim. Burns at 75 am-
peres and 23 volts at the arc.
Readily mounted on lamp sup-
port arms of any camera.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

NAPL Execs Suggest Offset Ad Promotion Movement

Four executives of the National Association of Photo-Lithographers spoke at the Southern Graphic Arts Association's 35th annual parley last month in Natchez, Miss. They were Rex G. Howard, president; Walter E. Soderstrom, executive vice-president; Robert S. Emslie, Jr., secretary; and Frank R. Turner, Jr., head of cost accounting.

Mr. Howard told how a medium-sized lithographic plant could plan and conduct an advertising and selling campaign to increase volume and net profit. He listed these major planning requirements:

Selection of the right medium—broad-side, folder, blotter, booklet; building a mailing list to reach every prospect; deciding on frequency of mailings; fixing responsibility for preparing interesting copy and artwork that commands attention; production showing the plant's best work.

Mr. Howard pointed out that benefits of a sound advertising program are likely to be felt even before the first mailing goes out. Salesmen know that new leads will help them get new business and increase their earnings. Shopmen stop feeling that "this place is dead."

"Salesmen properly trained and backed by sound advertising come to love their work," said Mr. Howard. "They can build for themselves as high a standard of living as they desire."

Planning to expand lithographically was Mr. Soderstrom's topic. He posed these questions and detailed factors involved in arriving at right answers:

Should a letterpress printer install litho equipment? Should he install a press only and buy plates from the outside? Should he add more presses of the same size, single or multicolor? Should he buy a graining machine or a photocomposing machine?

Mr. Soderstrom used a chart to show press sizes and colors, dot etch, camera, photocomposing, stripping and platemaking equipment for book, direct mail, display, label and other types of work.

"Photocomposing equipment," he said, "is a must for litho plants producing small areas of an image that can be stepped up to run many times." He meant such items as stationery, bank checks and seals. But there is little reason for photocomposition for use only a few times a year. In such cases photocomposed work can be bought at lower cost from the outside.

For pointing up his talk on litho costs in the Southern area, Mr. Turner referred his audience to NAPL's computation of budgeted hourly cost rates. This study of a simplified method for budgeting such rates covers practically all machine and man hour cost centers in small, medium and large litho plants.

Mr. Emslie reviewed everyday lithographic problems and spotlighted NAPL services for helping plant managements solve them.

Members of SGAA, in their annual business meeting, chose J. Tom Morgan of Litho-Krome Co., Columbus, Ga., as their president for the coming year. Serving with Mr. Morgan will be A. A. Wade of the S. B. Newman Printing Co., Nashville, first vice-president, and Harold W. Braun of Fetter Printing Co., Louisville, second vice-president. Charles E. Kennedy of Nashville remains as secretary-treasurer.

Hammermill Printing Supervisor, Ray B. Keller, Is Dead at 53

Ray B. Keller, who died on April 9 at the age of 53, had served for 30 years as Hammermill Paper Co. printing supervisor. During his high school days, he worked in a North Tonawanda, N.Y. printing plant. As a class of 1924 graduate of the School of Printing Management at Carnegie Institute of Technology, he served Baker-Jones-Hausauer, Inc., Buffalo, before he joined Hammermill.

Mr. Keller was an officer of the Erie Club of Printing House Craftsmen.

3 in 1
COMBINATION
**FEEDER
PERFORATOR
JOGGER**

NEW! Automatic
BIG PRODUCTION

UNIT



30"
36"
42"
45"

Requires only about 5' x 15' floor space. Can be placed against wall.

30%
FASTER
ON STRIKE WORK

ONE OPERATOR CAN HANDLE 2 MACHINES

If it's big production you want, here's your answer . . . the new, improved N-D Combination Feeder-Perforator-Jogger assembly that sets you up to turn out really big volume F-A-S-T! The all-new striker mechanism is the most positive ever devised for a slot hole perforator, and allows a speed increase of **MORE THAN 30%** on strike work over any other N-D perforator ever built. And it's so simple, so **COMPLETELY AUTOMATIC** one operator can easily handle 2 such set-ups. The Perforator connected between the Feeder and the Jogger is the new precision 30", 36", 42" or 45" model. Produces 7,500 SHEETS PER HOUR on straight-run work, 17x22 sheet, with proportionate speeds on other sizes. Sheets delivered ready for packaging. It's great unit . . . a remarkable production builder. By all means, check into it.

**Write today for
latest literature!**

NYGREN - DAHLY COMPANY
1422-32 ALTGELD ST. CHICAGO 14, ILL

Tri-City Group Copes With Personnel Shortage

Representatives of the graphic arts industry in three Ohio cities got together in Dayton late in March to discuss ways to cope with the personnel shortage.

The meeting, called the Tri-City Personnel Conference, was sponsored jointly by the Cincinnati, Columbus and Dayton Clubs of Printing House Craftsmen, the Printing Arts Association of Columbus, the Dayton Printing Industry Association, and members of the Cincinnati Graphic Arts Association.

The planning committee split the one-day meeting into two sessions, devoting the morning to recruitment and testing and the afternoon to personnel selection and training.

Speakers on the morning program included Robert E. Kline, supervisor of factory education and training for National Cash Register Co., who discussed an in-plant testing program; Marguerite Hammond of the Ohio Employment Service, who outlined public facilities available to the industry for testing; and Howard Massman, printing trades coordinator for the Dayton Public Schools, who discussed recruitment procedures. The opening session was under the direction of Loren E. Askins of Gebhart Folding Box Co., who was general chairman of the conference.

Speakers dealing with personnel selection and training on the afternoon program included Robert Thiele of U. S. Printing & Lithographing Co., Cincinnati; Frank M. Voelkl of Standard Register Co., Dayton; and Byrl Shoemaker of the State Department of Education, Columbus. The session was led by Art Ballantyne, president of the Columbus Craftsmen's club.

The conference closed with a dinner meeting under the direction of Alfred M. May, president of the Cincinnati Graphic Arts Association. The featured speaker was Samuel M. Burt, executive secretary of the Education Council of the Graphic Arts Industry, who described some of the activities of his association aimed at easing the tight manpower situation.

In general, conference participants concluded that the solution of personnel problems lies in positive action by leaders of individual printing organizations. Plenty of expert assistance is available in the field of personnel selection and training, but it is up to members of the industry to take advantage of it.

Illinois Ad Typogs Name Kovats

The Illinois Group of Advertising Typographers of America has chosen Harry O. Kovats as its chairman for 1956-57. Mr. Kovats is vice-president of Runkle-Thompson-Kovats, Chicago. The Illinois Group consists of five Chicago typography firms.



Floyd C. Larson has been chosen as a candidate for International governor at the Los Angeles convention. Mr. Larson is the director of the Navy Printing Office at Great Lakes, Illinois

Floyd C. Larson Named Craftsmen's Candidate

The Sixth District Society of Printing House Craftsmen announced last month the candidacy of Floyd C. Larson of the Chicago Club for election to the office of International governor at the forthcoming Craftsmen's 37th annual convention Aug. 12-15 in Los Angeles.

Chicago Club president Harold E. Sanger and International Sixth District Representative Earl S. Ellis of the Milwaukee-Racine Club are acting as cochairmen of the campaign to elect Larson to the new International governor's office.

Larson is director of the Navy Printing Office at Great Lakes, Illinois; served two terms as International Printing Week chairman since 1954; is a past-president of the Chicago Club and is serving his twentieth year in Craftsmen's activities.

AIGA Holds "Fifty Books of the Year" Exhibit

First showings of the American Institute of Graphic Arts 34th annual Fifty Books of the Year exhibit were staged last month in Washington, Boston and at AIGA headquarters and the Public Library in New York City.

Entries from 30 publishers were selected from 650 titles on the basis of high standards of bookmaking in relation to purpose and price.

Jurymen were Robert Josephy and George Salter, designers, and Gerald J. Grace of Harcourt, Brace. Qualities they considered were design as an integrated consistent pattern; typography, materials and manufacture; concept of design and production; and significance in terms of each entry's contribution to the advancement of the book as a graphic arts form.

Processes included letterpress, offset lithography, gravure and collotype, with some combinations. Two books were composed on the Fotosetter.

RIT Sets Summer Courses In Printing Techniques

Two departments of the Rochester (N. Y.) Institute of Technology will offer special printing courses this summer. Byron G. Culver, head of RIT's Department of Printing, recently announced three six-week courses adapted to meet the needs of instructors in junior and senior high schools.

One course will present an introduction to letterpress methods. It will include hand composition and typography, platen presswork, and layout and lettering. Another course, for more experienced students, will cover Linotype and Intertype operation and maintenance, cylinder presswork, and a series of electives. The third course has been prepared to furnish teachers with a broad background in lithographic techniques.

The Graphic Arts Research Department will offer two special courses for members of the industry. These will cover the three-color printing process and the operation of multicolor, web-fed offset presses.

Information about the summer courses can be obtained from the Department of Printing, Rochester Institute of Technology, Rochester 8, N.Y.

Paper Trade Convention Has 1,000 Attendance

Best-ever attendance of more than a thousand merchants, salesmen and suppliers marked the National Paper Trade Association's 53rd annual convention April 9-11 in New York City.

L. M. Murphy, Dillar Paper Co., Greensboro, N. C., was elected president, succeeding R. S. Johnston, Old Dominion Paper Co., Norfolk, Va. The new Wrapping Paper Division vice-president, following Mr. Murphy, is Ralph Schnitzer, Magnolia Paper Co., Houston, Texas. E. J. Petrequin, Petrequin Paper Co., Cleveland, continues as Fine Paper Division vice-president, and C. E. Canfield, Canfield Paper Co., New York City, was re-elected treasurer.

Featuring the all-industry session was a talk by American Paper and Pulp Association president David L. Luke, Jr. He stressed that growth of the paper merchandising business depends on the ability of producers to supply highest quality products in best variety at lowest possible costs. This policy would benefit merchant and papermaker, neither of whom could get along well without the other.

There was clear evidence that paper mills are keeping a sharp eye on their own costs while investing many millions of dollars for improving and expanding plants to keep production in step with climbing demand.

wouldn't

everybody's

letterhead

look

better

on

America's

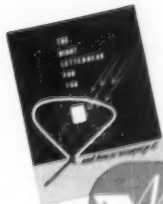
finest

paper...

OLD
COUNCIL
TREE
BOND

Why should you
recommend Old
Council Tree
Bond for prestige
letterheads?

Well, examine
this fine 100%
rag bond made
by the Neenah
Paper Company.
It will speak
for itself.



Ask your Neenah paper salesman
for free copies of "The Right Letterhead
for You" which was expressly designed
to help you sell letterheads.



For samples, contact your nearest paper
merchant handling Neenah papers. Or write to the
Sales Department of the Neenah Paper
Company in Neenah, Wisconsin.

neenah paper company • neenah, wisconsin



dauid M

GURIN-RAPPORT INC. 217 N. JEFFERSON ST. CHICAGO 6, ILL.

EXCLUSIVE, WORLD-WIDE DISTRIBUTOR
OF THE DAVID-M BLANKET
SINCLAIR AND VALENTINE COMPANY

FROM the blanket capable of removing the image from the plate

with almost zero pressure and depositing it

on the medium, to be printed with almost zero pressure.

TO the foreman trying to achieve perfection — our blankets

have 4 classifications — each tailored to meet

your specific and rigid requirements.

group 1 STANDARD RED OR BLACK FOR USE
WITH LINSEED VARNISH INKS
AND SOME SYNTHETIC VARNISHES.

group 2 GREEN FOR USE WITH LINSEED
VARNISH INKS, SYNTHETIC
VARNISHES AND ALSO THE
MODIFIED HEAT SET INKS.

group 3 RED OR BLACK HEAT SET FOR USE
WITH MODIFIED HEAT SET
VARNISHES OF LOW K.B. 20-24
AND POSSIBLY HIGHER K.B. ABOUT
25-27, DEPENDING UPON TYPE OF
WORK AND SPEED OF PRESS.

group 4 SPECIAL BLACK HEAT SET FOR USE
WITH MODIFIED HEAT SET OR
HEAT SET VARNISHES OF K.B. 26-29



Pertinent convention reminder comes from Peggie Castle, Warner Brothers' star. Two Los Angelenos, Bill Brock (left), publicity chairman, and Reaugh Fisher, general chairman, are in charge of the plans



Top names at the annual convention of Association of Georgia Printers held last month in Savannah included Donald E. Sommer of Printing Industry of America, business session speaker; Joe F. Kunze of Columbus, the new president; E. W. Burke, Macon, outgoing president; and Jord H. Jordan, president of Printing Industry of Charlotte, Inc., who was featured speaker at the annual association banquet

Winner of the 1956 Rust Architectural Award program at Carnegie Institute of Technology, Pittsburgh, was David W. Scott (right) of Berea, Ohio, here showing his original design for a book publishing plant to Dr. John C. Warner (left), CIT president, and S. M. Rust, Jr., of Rust Engineering Company



Bright Picture Outlined For Southern Cal Group

Nearly 100 Southern California printers heard an optimistic prediction for the future of their business recently. They were attending the first financial management conference sponsored by Printing Industries Association of Los Angeles, and the optimistic speaker was Philo K. Holland, vice-president and general manager of the southern region for Zellerbach Paper Co. Mr. Holland predicted that Los Angeles would lick its smog problem within two years and that the potential of new business in the area then would be unlimited.

Mr. Holland also forecast that the increased amount of color printing associated with color television will add considerably to the total volume of business.

Other features of the one-day conference included a series of discussion groups dealing with such subjects as taxes, cost accounting, office systems and budgets.

Association president Sid James indicated that other similar conferences would be planned in the future. This conference was held under the direction of Fred W. Pawell.

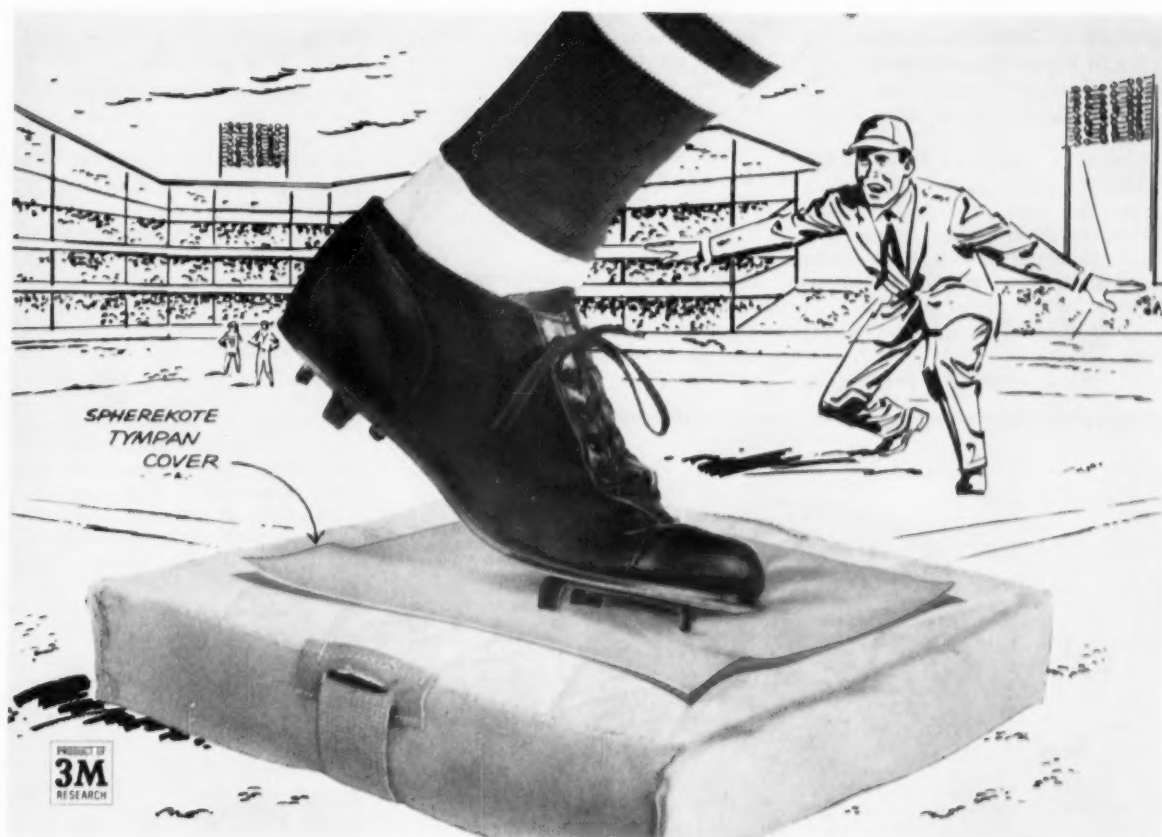
New England Firm Will Produce Offset-Gravure Carton Presses

The Magnat Machinery & Pattern Corp., Leeds, Mass., has announced that it plans to produce offset-gravure printing presses for folding carton manufacturers. The company said its new press will be a web-fed, unit-constructed, in-line rotary machine, equipped with vertical ink driers to conserve space. Printing widths will be limited to correspond with available web-fed die-cutting equipment used in carton production.

Magnat's announcement said that the company chose the offset-gravure press design because this process is adaptable to printing a wide range of board surfaces and because the resulting impression compares more favorably with letterpress printing. Initially, all presses will be built on order to meet the individual customer's specifications.

Papermaker Announces Contest

Whiting-Plover Paper Co., Stevens Point, Wis., has announced a letterhead design contest for printers in the U. S. The prizes, for 12 printers and 12 paper distributor salesmen, will be an expense-free week end at a resort hotel in northern Wisconsin. Eligible in the competition are letterheads printed by any process on the company's Plover bond. Any letterhead printed during 1955 or up to the closing date of the contest, July 28, 1956, will be eligible for judging. Complete details about the contest can be obtained by writing "Plover Bond Letterhead Competition," in care of the company.



SPIKED to prove their toughness...

*Proof that SPHEREKOTE 15-D Tympan Covers stand up
under sharp perforating rules on the longest runs*

We covered "second base" with a sheet of 15-D SPHEREKOTE Tympan Cover and hard-running ballplayers gave it the "cleats" during a tough workout! This rugged test re-emphasizes what our nation's leading printers have discovered... SPHEREKOTE Tympan Covers have what it takes to stand up under the toughest press perforating jobs. With SPHEREKOTE Tympan Covers, you get longer, cleaner press runs. Money-wasting downtime is cut.

The secret of these superior Tympan Covers lies in the multi-millions of tiny, *tough* glass beads which form the surface of SPHEREKOTE.

This smooth, marble-like surface makes press perforating faster and cleaner. There's no need for metal shims. Punched-through perforating jobs are a problem you can forget.

That's why top printers often say, "SPHEREKOTE Tympan covers don't cost... they save." And, remember, each dollar saved in the cost of production equals *twenty-nine new dollars* in sales. Good reason to put SPHEREKOTE Tympan Covers on your presses! For complete information and to arrange for a FREE demonstration, write: Minnesota Mining and Manufacturing Company, Dept. DA-56, St. Paul 6, Minnesota.

REG. U. S. PAT. OFF.

SPHEREKOTE

BRAND

TYMPAN COVERS

BLANKETS

DRAWSHEETS

Made by Minnesota Mining and Mfg. Co., St. Paul 6, Minnesota

General Export, 99 Park Avenue, New York 16, N.Y. In Canada: P.O. Box 757, London, Ontario.

Direct Mail Counselors Endorse Plan for Formal Organization

More than 70 persons attending a recent meeting of the Direct Mail Agencies & Counselors' Group in Chicago voted unanimously to organize the group formally. The group is sponsored by the Mail Advertising Service Association, International, of Detroit.

A committee to draw up rules, regulations, and entrance requirements for the DMA&C group is being headed by John D. Yeck of Yeck & Yeck, Dayton. Serving with him are Horace Nahm of New York, Fred Shaw of Detroit, Eric Smith of Los

Angeles, and Francis S. Andrews of Boston. A draft of the formal by-laws will be presented to the MASA board of directors for approval at that group's next meeting in August.

Information about the new organization can be obtained from the DMA&C Group Headquarters, 18120 James Couzens Highway, Detroit 35.

Form World-Wide Sales Company

Ampress, Inc., has been set up at 910 E. 138th St., New York City, to sell American-made printing equipment throughout the world.

Flexographic Press Builder Offers "Trial Run" Service

Packer Manufacturing Co. of Green Bay, Wis., has announced a new "trial run" service for prospective users of its flexographic printing presses and web-fed boxboard die-cutters. A trial-run plant has been set up in a new fireproof building and equipped with the latest four- and six-color flexographic presses as well as a die-cutting machine.

Firms interested in the Packer equipment can see it in action and test performance on actual jobs. The prospective user furnishes the necessary printing plates, ink, roll stock, and cutting dies or die patterns, plus the cost of operation and running time. The company intends to add a 17 by 22 flexographic forms press and a ten-part collator in the near future.

Purchasers of equipment also can send employees to the Packer plant for on-the-job training before equipment is delivered to them.

Complete details can be obtained by writing direct to the company.

Dayton Typographer Named V-P

Dillen H. Gaskill recently was appointed vice-president and director of typography for Dayton Typographic Service.



Dillen H. Gaskill

Mr. Gaskill, who has been in the typesetting industry for 26 years, has spent his entire career with the Dayton (Ohio) firm. During his off-duty hours, he is an instructor of typography in the night classes at John H. Patterson

Coöperative High School, and he also is serving currently as vice-president of the Dayton Craftsmen's Club.

LA Trade Binders' Group Issues Code of Business Practices

A "Code of Business Practices," designed to improve printer and customer relations with binderies, has been issued by the Trade Binders' Section of Printing Industries Association of Los Angeles. The standard practices have been recorded on a form available from any member bindery. In addition, a new "Job Instruction Check List" also has been developed. Both forms were approved by a representative panel of printers.

Dick Rowbotham of Dependable Folding & Binding Co., chairman of the local binders' group, said, "The publication of these forms represents a long step forward in improving customer relations." A national group, the Trade Binders' Section of Printing Industry of America, currently is writing trade customs based on material gathered throughout the country.



LOTS OF CRACKLE

Whatever YOU call it...

"crackle"... "rattle"... "crispness"...

Fox River papers have it! Fresh, new cotton fibers give Fox River papers that newly-minted-money feel that adds dignity and prestige to YOUR printing. Use Fox River on your next job.

Fox River cotton papers
Appleton, Wisconsin

Oxford Paper Co. Names Third-Generation Head

Thirty-eight-year-old William H. Chisholm is the third generation member of his family to serve as president of the



William H. Chisholm

Oxford Paper Co. He was elected to succeed his father, Hugh J. Chisholm, whose father, Hugh Chisholm, founded the company. Hugh J. Chisholm, who became president in 1912 after his father died, continues as chairman of the

board. Rex W. Hovey has been elected vice-chairman of the board, and also to serve on the board of Rumford Falls Power Co., Oxford's wholly owned subsidiary.

William H. Chisholm joined the business in 1940 and became vice-president and a director in 1950. Mr. Hovey has been an Oxford man since 1926. He began his board service in 1933, when he became vice-president in charge of manufacturing. He was elected vice-president in 1946 and executive vice-president in 1949.

A \$2,000,000 expansion program was announced at the company's annual stockholders' meeting on April 12. Hugh J. Chisholm reported that first-quarter sales and earnings should prove to be near record levels.

Chicago Caxton Club Members Show Rare Books, Manuscripts

An exhibition of fine books and manuscripts currently is on view at the Lakeside Press Galleries of R. R. Donnelley & Sons Co., Chicago. Items in the exhibition are from the private collections of members of the Caxton Club of Chicago. Included are more than 200 rare books, letters, and prints, as well as historical documents.

Books loaned for the exhibit include a two-volume first edition of the dictionary written by Dr. Samuel Johnson, several Mark Twain first editions, the Aitken Bible of 1782, and issues of the original Davy Crockett almanacs. Among the American historical documents are letters of Thomas Jefferson and Abraham Lincoln, and a 10-shilling note printed by Benjamin Franklin.

The exhibition will be open to the public weekdays through June 8.

Plan Newspaper Design Seminars

Four newspaper design seminars to be conducted by Gilbert P. Farrar are scheduled by Mergenthaler Linotype Co. Firm dates are May 7-11 in Atlanta, Ga., and May 21-25 in New York City. The dates for Chicago and San Francisco five-day seminars will be announced later.

Albert Halstead, Cottrell Officer, Dies After Long Industry Career

Albert Halstead, vice-president of the Cottrell Co. and an outstanding authority on photoengraving and platemaking, died April 3 in Westerly, R. I. He had been associated with Cottrell and its predecessor companies for 32 of his 58 years.

Born in Springfield, Mass., Mr. Halstead was a son of a career diplomat, whose steps he followed by joining the consular service after completing his education and a tour of Navy duty. He was American consul at Munich and assistant consul at Danzig before resigning to join

the Claybourn Corp., which in 1937 became the Milwaukee Division of C. B. Cottrell & Sons, now the Cottrell Co. He advanced to the vice-presidency and in 1940 became midwestern sales manager in Chicago. In 1952 he was transferred to New York City as vice-president and sales manager.

Filmotype to Build New Plant

The Filmotype Corp. of Chicago recently announced the purchase of land in Skokie, a Chicago suburb, as the location for a new plant scheduled for completion in June. Plans call for a one-story structure with 15,000 square feet of space.

SINGLE
Impression Cylinder

... Around which color stations are mounted, accurately controls material stretch or expansion permitting 24 hr. continuous hairline register of one to four colors.

The world's fastest

New **CONSTANT REGISTER FLEXOGRAPHIC PRESS**

Prints one to four colors in accurate register on all types of flexible, S-T-R-E-T-C-H-Y materials

World's most increasingly popular press for high speed, hairline register printing on all types of paper and packaging materials — especially where stretch is prevalent. Construction embodies single impression cylinder around which is mounted one to six colors. In operation, web locks around cylinder making it practically impossible to print out of register. Automatically controlled electric drives on unwind, in-feed and out-feed units maintain constant web tension. Rewinder features flying splice for roll changes without stoppage. Other features include splash-proof fountains, hydraulic throw-outs, continuous operating ink units and a sheet threading device. Over-head structure houses hot air drying oven, gas jet dryer and cooling rolls. Between color dryers also available. Standard press up to six colors built in any width from 20" to 50" with print repeats from 12" to 36". Choice of 36, 60 or 83" diameter impression cylinder. Larger presses on special order.

Check these special features

- ✓ High speed printing up to 6 colors
- ✓ 36, 60 or 83-inch single tympan
- ✓ Constant, one setting color register
- ✓ Automatic tension web controls
- ✓ Low range surface drying
- ✓ Continuous operating splash-proof ink fountains
- ✓ Automatic color throw-outs
- ✓ Prints 20" to 50", repeats up to 36"
- ✓ Continuous smooth drive operation
- ✓ Heavy duty arc-type frame
- ✓ Over-head lead for easy accessibility, better drying and handling
- ✓ Flying splice rewinder for continuous operation

HUDSON-SHARP
MACHINE CO. • GREEN BAY • WIS.

Manufacturers of

Printers, Embossers, Folders, Interfolders, Makers, Laminators, Wrapping Machines, Case Winders, Packaging Presses, Crepeers, and Napkins, Toilet Tissue and Paper Towel Units

Write for new general line catalog.

New York office:
35 West
42nd Street



**J. R. Tiffany, BMI Counsel, Dies;
Headed Institute's NYC Staff**

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Surviving are his widow and a brother, George McKay, curator of the Grolier Club in New York City.

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Charles W. Baker has been appointed assistant to George J. Sausele, director of American Type Founders research, and has taken charge of several of the company's expanding research projects. Mr. Baker began his graphic arts career as a platemaker and then gained experience as a cameraman, pressman, foreman, superintendent and assistant manager of various printing plants, principally in New England. He was a lithographic technician and consultant before he joined ATF in 1942.



Charles W. Baker

**CONVENTIONS
WHAT - WHERE - WHEN**

MAY

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**ALPENA
MANIFOLD**

ONE OF AMERICA'S LEADING UTILITY MANIFOLD PAPERS
BUILT TO PRINT BY LETTERPRESS, OFFSET AND MULTILITH

MANUFACTURED IN SUBSTANCE 8# AND 9# IN WHITE,
AND 9# IN BLUE, PINK, GREEN, CANARY, BUFF AND
GOLDENROD

STOCKED IN STANDARD BOND SIZES BY BOTH MILL AND
MERCHANT

STRONG, BRIGHT, RUGGED FOR PRINTING OFFICE AND
FACTORY FORMS, BROADSIDES, MAILING STUFFERS,
PACKING LISTS, MANIFESTS AND SECOND SHEETS

MANUFACTURED BY

FLETCHER



PAPER COMPANY

ALPENA, MICHIGAN

ASK THE CRAFTSMAN
WHO USES
ALUM-O-LITH
PRESENSITIZED PLATES

ALUM-O-LITH PRESENSITIZED PLATES ARE DIFFERENT FROM OTHERS!

ASK CRAFTSMAN JACK POLEN OF THE KOFFMAN CO., LOS ANGELES. HE SAYS:

"Yes, Alum-O-Lith presensitized plates *are* different. I have tried other brands but none have performed as well. The difference is in the surface of the plate. Some presensitized plates are too *smooth*, others are *grained* like zinc plates. Alum-O-Lith is a happy medium, with just enough surface to hold the water. We have never had one Alum-O-Lith plate go bad on us; their consistency is amazing."

For a demonstration in your shop call your Alum-O-Lith dealer or write. No obligation.

LITHOPLATE, INC.

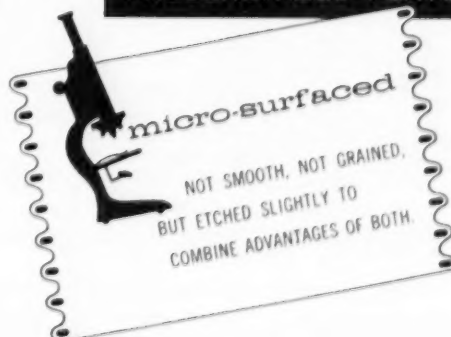
A Subsidiary of Harris-Seybold Company

Western: 278 Arden Drive, El Monte, Calif.

Eastern: 523 West Broad, Richmond, Va.

Midwestern: Interlake Industries, Bldg. 23, Joliet, Ill.

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PRESENSITIZED PLATES



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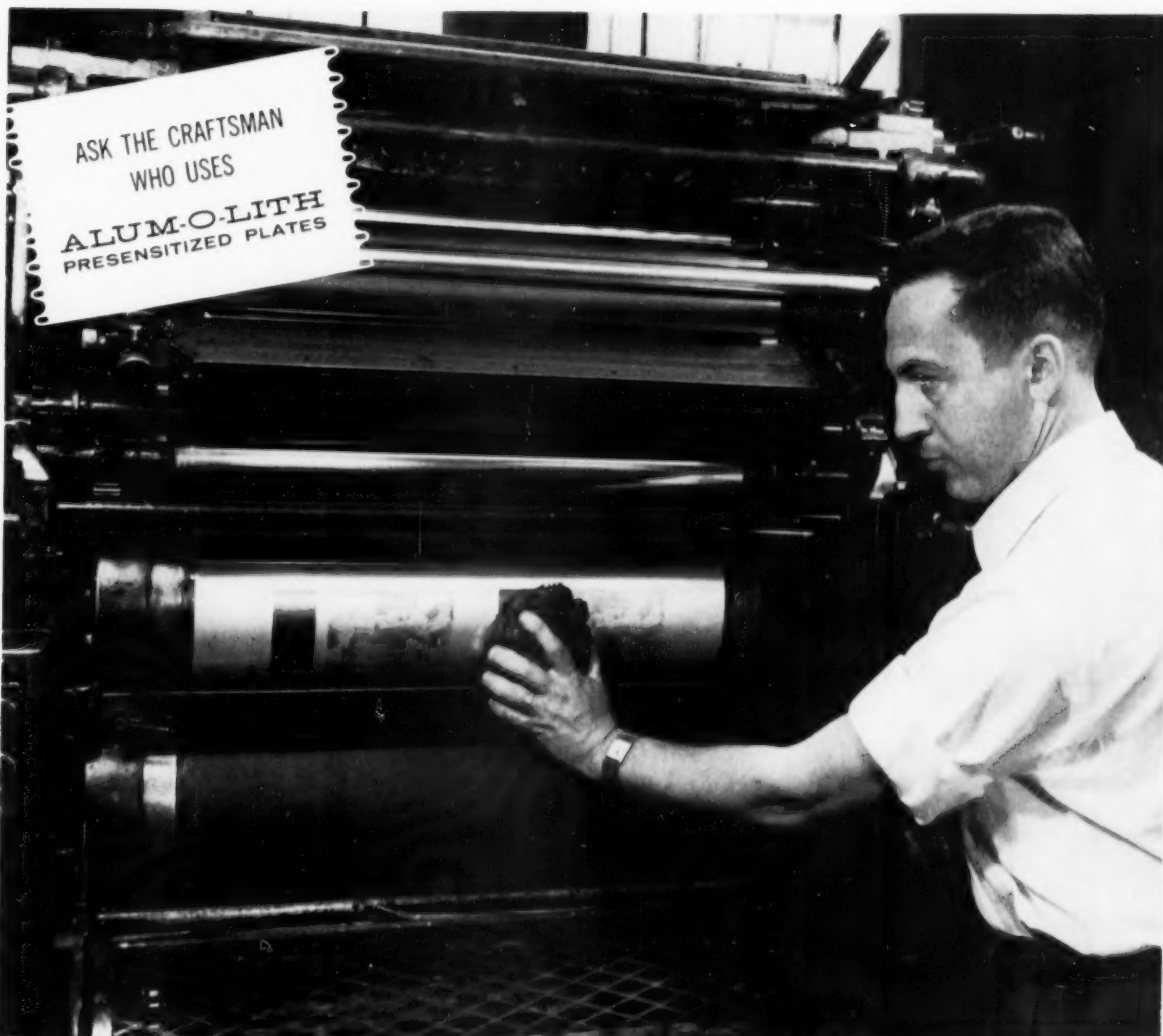
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Resume Postal Rate Battle; PIA Man Testifies

By Hal Allen, Eastern Editor, *The Inland Printer*

Hearings on H. R. 9228 to raise postal rates were resumed April 10. On April 13 Printing Industry of America's representatives, James W. Shields of Judd and Detweiler, Inc., Washington, testified before the House Post Office and Civil Service Committee.

He was there not to state an official PIA position for or against the bill but to

appeal to Congress to make an impartial evaluation of the effect of higher rates on business.

In pointing out that the bill in many ways would affect the business of PIA members, he said in part:

"Business mail must be produced by printers, whether the material is postcards, duplicated letters, books, catalogs, magazines, colored brochures or letter-

heads. We are concerned that this Committee's recommendations and possible Congressional action might have a more serious effect on the economy of some aspects of business, particularly small concerns, than is now apparent.

"We have been unable to find a Congressional study indicating the extent of the possible business effects of the increases the bill calls for. Studies made do indicate potential income to the Post Office Department, but there appears to have been no Congressional evaluation of the effect on the American business system. We believe that the Congress, before passing the bill, should make an impartial evaluation of the effect these increases will have."

The latest group entering the battle against higher mailing costs is the Association of First Class Mailers, 300 New Jersey Ave., S. E., Washington. Its president is Marcus B. Braun, Metropolitan Finance Corp., Kansas City, Mo. Executive director Harold C. Hagen served on the House Post Office and Civil Service Committee when he was a Congressman from Minnesota. Among the directors are Walter J. Berkowitz, Tension Envelope Co., Kansas City, Mo., and Horace H. Nahm, Hooven Letters, Inc., New York City.

The association, now in its first year, warns that the bill would increase first class rates 33 1/3 per cent. Said Mr. Braun:

"For years the strongest advocate of the three-cent letter rate has been the Post Office itself, because first-class has been the only class paying its way, according to Post Office cost ascertainment figures. Profit for last fiscal year was \$87,371,144. In 1954 it was \$83,327,680. But the Post Office has made an about-face. Postmaster General Arthur Summerfield has become the principal and most powerful proponent of a four-cent rate.

"How much is your first-class postage bill? Check it now. You may be in for a surprise. If you don't want that expense to go up a third, tell your Senators and Representatives—Senate Office Building or House Office Building, both Washington 25, D. C.

GPO Needs Printers, Mono Men

The United States Civil Service Commission is accepting applications for printer, slug-machine operator, and Monotype keyboard operator positions in the Government Printing Office. The hourly wage rate is \$2.93. Applicants must have had at least five years of appropriate experience. No written test is required. Details and application forms may be obtained at many post offices or from the Commission, Washington 25, D. C.



The Brown-Bridge Mills, Inc., Troy, Ohio

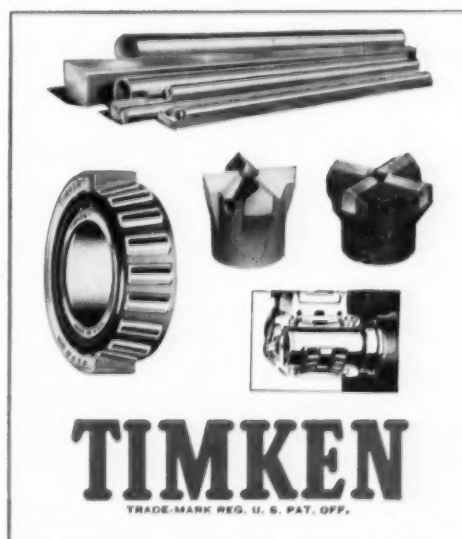
NEW YORK, 6 East 45th St. • CHICAGO, 608 S. Dearborn • PHILADELPHIA, 234 Belmont Ave., Bala-Cynwyd, Pa. • ST. LOUIS, 4378 Lindell Blvd. • FT. WORTH, 2737 Tiller • SAN FRANCISCO, 420 Market St.



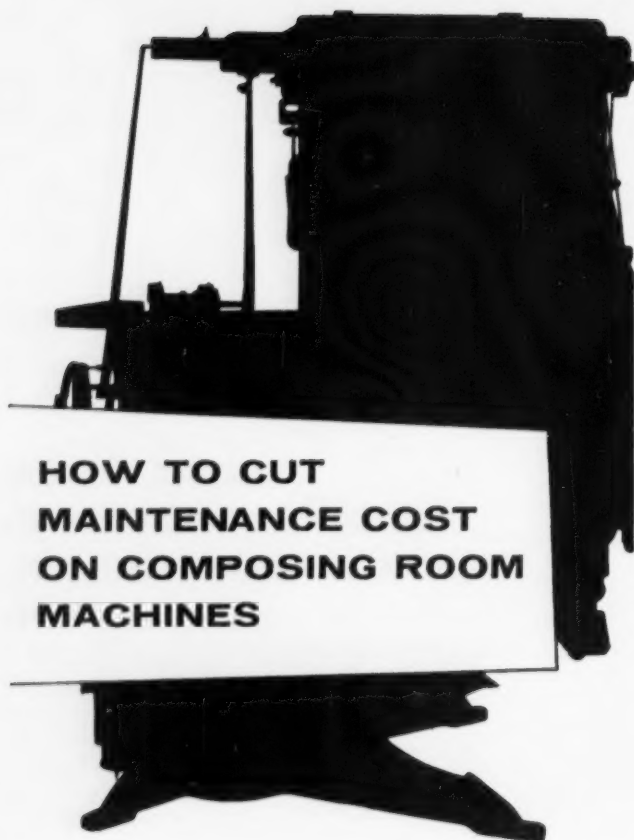
You mean what you say, when you say "TIMKEN"

IF you are content with just any old kind of tapered roller bearing, steel or rock bit, of course you don't specify "Timken". By the same token, when you want highest quality you don't specify anything *but* "Timken". To make sure you get what you want—to safeguard your reputation and ours—we stamp "Timken" on every product we make. When you say "Timken" we know you *mean* a product made by the Timken Company . . . because, as everyone is aware, "Timken" is a trade-mark, not *just a type of product*.

When you purchase tapered roller bearings, alloy steel bars, seamless steel tubing or removable rock bits, always look for this famous legal identification. When you see it, you know there are over 55 years of experience behind it. When you *say* it, you're saying exactly what you mean: "I want the best." The Timken Roller Bearing Company, Canton 6, Ohio. Canadian plant: St. Thomas, Ontario. Cable address: "TIMROSCO".



TAPERED ROLLER BEARINGS • REMOVABLE ROCK BITS • FINE ALLOY STEELS



HOW TO CUT MAINTENANCE COST ON COMPOSING ROOM MACHINES

- 1 Buy Top-quality Metal
- 2 Buy Top-quality adjusting Metals
- 3 Use Top-quality Fluxes
- 4 Supervise your maintenance and re-melt practice
- 5 If (1) to (4) don't solve current problems,
send for a Federated Service Man.

Needless to say, we think the answer to (1) is Federated Castomatic® Type Metals. They're made by a patented method and come out free of dross-producing oxides. You start clean. For item (2) we recommend Federated Mor-Tin Metal. Replaces dross pound for pound at minimal cost and holds up the casting quality of your metals. For item (3) we recommend Federated Savemet and Savaloy Fluxes. Items (4) and (5) are up to you, and we'll be glad to send the man on request.



Federated Metals

DIVISION OF AMERICAN SMELTING AND REFINING COMPANY
120 BROADWAY, NEW YORK 5, N. Y.

In Canada: Federated Metals Canada, Ltd., Toronto and Montreal

New Recruits in Printing Trade Drastically Needed

How many new employees does the printing industry need annually? The Department of Labor's estimate is 5,000. This means at least that many each year for at least the next decade.

The Education Council of the Graphic Arts Industry points out that the minimum figure would meet skilled manpower replacement needs only. It does not allow for industry growth increasing manpower requirements, nor does it include account executive, sales, technical and teaching personnel.

So the Council stresses again that the industry must make every effort to obtain the best-educated, best-trained and best-qualified young people. Since other industries are competing for them, "every opportunity must be seized to get the story of our industry to young people if we hope to obtain our share."

The Council's Vocational Guidance Committee offers materials to assist in getting the message across to youth leaders and guidance counselors as well as young people. Particularly valuable is the reprint of the recent magazine article, "Should Your Child Go Into the Printing Industry?" More than 200,000 copies have been mailed. Unlimited quantities are still available, and it is hoped more industry members will distribute them.

All schools should have copies of the Council's publication, "The Printing Industry Offers You a Career" (\$1.50 each). Other ammunition includes "Career Opportunities in the Printing Industry," "Scholarships Offered by the Graphic Arts Industry," and a bibliography on printing as a career.

The Council's address is 719 Fifteenth St., N.W., Washington 5, D. C.

Introduce Antimerger Proposal; FTC Asks Added 1956 Funds

Sen. John Sparkman, chairman of the Senate Small Business Committee, has introduced a bill designed to curb mergers which illegally weaken the competitive position of small business. Some features of his bill, S. 3341, are similar to those in other bills. He describes his measure as "an effort to produce a sound, constructive and well-balanced program to prevent mergers which substantially lessen competition or tend toward monopoly."

The Federal Trade Commission has asked for \$951,500 to step up its anti-merger activities. Chairman John W. Gwynne told the House Appropriations Committee that the FTC wants to study at least 200 proposed mergers during the next fiscal year. He indicated that legislation requiring advance notice to the government of proposed mergers, one of the Sparkman bill provisions, would greatly increase the FTC's antitrust work load.

Precision · Production · Profits . . .



PMC Sterling Toggle Base and Hook System

permits you to improve quality, increase production and decrease operating costs.

Plates are quickly positioned on rigid, precision made PMC Sterling Toggle Base. They are accurately registered and securely held by PMC Sterling Toggle Hooks.

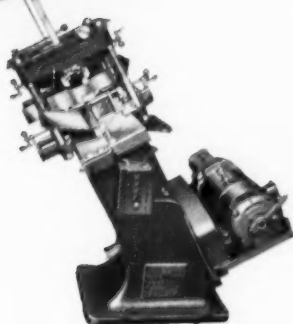
Time required for lock-up, make-ready and register is cut substantially, resulting in less idle press time and more profitable operation.



PMC Warnock Rotary Hook System

gives you positive, precision plate mounting on any rotary letterpress.

Assures speedy, accurate placement of plates—measured movement of hooks for hairline register—ability to hold extremely narrow margins and irregularly shaped plates.



PMC Die Cutting Machine

handles up to 300,000 pieces per hour. It dies out labels, or cuts round corners and trims three sides in one speedy operation.

Write for additional information.

PMC

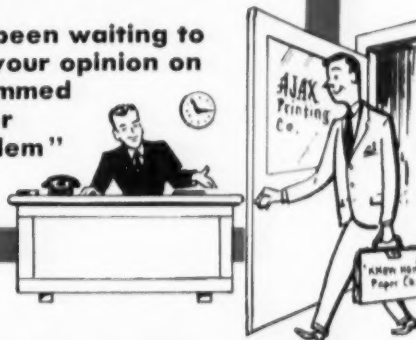


THE
PRINTING
MACHINERY
COMPANY

436 Commercial Square
Cincinnati 2, Ohio

"Come On In..."

I've been waiting to ask your opinion on a gummed paper problem"



Your Perfection Fine Paper Merchant's Salesman is greeted this way daily because printers know he has the right answer. He has the knowledge and experience for we keep him constantly informed of new developments and supplied with useful printed literature that can be yours on request.



use the finest,
a quality gummed paper
you can ALWAYS depend on!

Please your customers with

PERFECTION® FLAT GUMMED PAPER

opens the door to easier
sales and profits

HELPFUL HINTS by PERFECTION®
are designed to help printers to a better understanding and use of gummed paper.

- More than 20 Important Subjects Including:
- WHICH GUMMING IS BEST AND WHY?
 - WHEN IS THE GRAIN DIRECTION IMPORTANT?
 - DON'T TAKE THE GUMMING FOR GRANTED
 - HOW TO OVERCOME LOW HUMIDITY
 - PRINTING ON THE GUMMED SIDE
 - USE ANY PERFECTION GRADE FOR OFFSET
 - HOW TO SELL THE BETTER GRADES
 - QUESTIONS AND ANSWERS ABOUT HEATSEALING

Perfection is made by
PAPER MANUFACTURERS CO.
PHILADELPHIA 15, PA.

SALES REPRESENTATIVES

Atlanta, Chicago, Cleveland, Kansas City, Los Angeles,
New England, New York, Philadelphia
PACIFIC COAST WAREHOUSES: San Francisco, Los Angeles
PLANTS: Philadelphia, Indianapolis

Complete list of distributors in Walden's "Paper Catalog."

Work Simplification Pays Off at Fetter Printing

(Concluded from page 47)

learned to live with. During training, the workers discovered they had one of those humorous excessive walking deals going on in their own plant.

The solution was simple. The inspection table was moved into the dark room, next to the rinsing tray. An estimated 72 miles or 23 hours were saved per year, plus the elimination of the 24-foot path of water on the floor.

The safety factor in this proposal was important to the firm, for it pointed out the relation of safety to all operations and alerted Fetter personnel to be on the lookout for hazards that might develop.

"Operation Sort Case" is an example of a method improvement which came about as the result of work simplification training. It is also an example of team effort, since it involved all composing room personnel. The purpose of Operation Sort Case was to simplify and standardize all catalog work areas.

Mr. Owen explained: "A portion of our composing room work is the produc-

tion of weekly catalog change sheets. From 700 to 1,200 Monotype catalog pages are altered and readied for the press each week. Since the time element is important and catalog work requires the use of many code symbols and reference characters not found in ordinary type cases, we had amassed a collection of odd-sized 'sort' boxes on the top of each frame. When a compositor thought he needed a particular 'sort' out in the open, he would put it in a box and stack it on top of his frame." With this setup, the only person who could work in this area was the man who had arranged it. Sometimes even he would forget where he had put a particular symbol, and had to hunt for it.

A flow process chart was made. It disclosed that considerable time was being spent looking for sorts and opening and closing cases. It appeared that as a possible solution all frame layouts could be standardized and an effort made to get as much material into out-in-the-open sort cases as possible.

The first improvements resulted in a workable idea, but it was a little crowded and required an extra long arm to reach for sorts in the top row.

The problem-solvers were fairly certain they had an improvement just in the standardized sort boxes, but the boxes seemed awkward to the user, even though everything was within arm's reach.

Therefore, the frame top of one of the standard type stands was dismantled carefully so that it could be put back together if necessary. The top was then set at the same angle as the bottom. Each man worked on this layout for a trial period and all awkwardness seemed to disappear as soon as the man took his position in front of the frame.

With the trial frame a success, all catalog frames were altered and all compositors are well pleased with the results.

There are many other examples of work simplification improvements at Fetter. Some of these will be reported in later issues of *THE INLAND PRINTER*, but one more is in order here because it concerns a problem that developed with the addition of the plant on Main Street.

There was unnecessary running between the two plants—a traffic-congested area three-quarters of a mile in distance—lack of control of the drivers, excessive waiting by truck drivers, and double runs by both locations. After a work simplification study was made with the people directly concerned in the job of pickups and deliveries, a schedule of three runs daily was set up as adequate, with allowances for special cases.

As the classes are stepped up for the hourly workers and supervisors in the newly acquired operations, more of the personnel will have an opportunity to learn work simplification principles and to apply them for their own and the Fetter Company's satisfaction.

NEW

Model RAR-1

WESEL ROUTER



- ✓ EASIER TO OPERATE
- ✓ LONGER LASTING
- ✓ LOWER MAINTENANCE COSTS

IT'S TIME TO BUY A NEW WESEL

The NEW and IMPROVED Wesel Router is built for heavy duty and long life. Special motor eliminates shifting of belts and arm glides smoothly without drag . . . two features that reduce oper-

ator fatigue. The Wesel Router is engineered to eliminate most of the maintenance problems encountered with this type of machine.

WRITE FOR COMPLETE INFORMATION TODAY!



ROUTER BITS



PROOF PRESSES

WESEL MANUFACTURING CO.

1141 N. WASHINGTON AVE., SCRANTON 9, PA.

MEMO TO PRINTERS: Erie, Pa., May, 1956:

In the May 26 Saturday Evening Post—on the newsstands May 22—Hammermill will again remind America that business would cease to run without printing. The advertisement below will appear in 4 colors, in nearly 5 million copies of The Saturday Evening Post, and will reach a potential audience of at least 15 million people.

Forty-four years of uninterrupted national con-

sumer magazine advertising long ago made "Hammermill" the best-known name in paper. This fact—plus the quality reputation associated with the Hammermill name—makes your selling job easier whenever you suggest: "Let's put this job on Hammermill."

Watch for the May 26 ad . . . proudly . . . because it is true that your customers couldn't stay in business without you. Neither could we. Hammermill Paper Company, Erie, Pa.



You couldn't stay in business without your printer



YOUR printer is one of your most valuable business counselors. It's your printer who helps you reach a wider audience—a more attentive audience—with ideas printed on paper. On printed sheets of paper, policy is shaped, plans blueprinted, programs scheduled, records preserved, dividends paid. Paper is the track on which the affairs of America—whether business or governmental—move to a successful outcome.

Your printer is a specialist in paper. He works with it every day—and he knows how vitally important it is to select the right paper for each of your business

requirements. He knows, for example, that letters may represent your company better when they are on Hammermill Bond, mailed in envelopes to match. He can furnish handsome printed headings for your sales bulletins on Hammermill Mimeo-Bond or for your business reports on Hammermill Duplicator. He can supply your accounting department with accurately ruled forms on Hammermill Ledger—your payroll and dividend checks on tamper-proof Hammermill Safety.

Your printer, too, can recommend the right item of Hammermill Cover for your catalogs and mailing pieces, Hammermill Opaque for your financial statements, Hammermill Index for your office card

files, and Hammermill Offset for your sales promotion literature.

Let your printer be your partner in designing printing that gets things done. He will be pleased to recommend the grade and item of Hammermill paper suited to each of your printing requirements.

Hammermill Paper Company, Erie, Pa.

Printers everywhere use Hammermill papers. Many display this shield

HAMMERMILL
Papers



*You can have it
in your printing for
little more than the
cost of black-and-white*

The budget may not permit multi-color or even two-color printed pieces, so here's something to remember:

One-color printing does not necessarily mean black ink on white paper. No indeed!

Colored ink on colored paper can produce a striking effect with one impression. In this ad we show the effect of black ink on green-colored paper, but your imagination will supply the effect that might be produced by using ink in a color to harmonize with the paper.

Colored inks cost only a little more than black ink. Colored papers cost only a little more than white papers of the same grade.

A wide range of beautiful clear colors is available in Buckeye Cover, Beckett Cover, Beckett Text, Tweed Text, Beckett Offset and Beckett Vellum. We shall be pleased to submit color swatches of any or all these grades on request.



THE BECKETT PAPER COMPANY

HAMILTON, OHIO

Makers also of the world's whitest white papers —
Beckett Hi-White and Beckett Brilliant Opaque.

DO YOU KNOW THAT...

WARREN G. BUHLER, printing research engineer, has been appointed to the technical sales staff of Oxy-Dry Sprayer Corp. He will operate mainly in the coastal states from New Jersey southward.

PAISLEY PRODUCTS, INC., New York, has acquired Woerz Paste & Gum Co., Los Angeles, which will operate as a Paisley division under the direction of RALPH C. WOERZ, former owner-manager.

HAROLD WAGAR is the new southeastern representative for Didde-Glaser, Inc., collator manufacturer in Emporia, Kans.

W. PETER LEUSZLER is now general manager of the Falco Corp., Long Island City, N.Y.

HARRY DICKSON, representing Ideal Roller & Mfg. Co., in northern California, Oregon, and Washington, has moved to new, larger offices at 275 Brannan St., San Francisco.

T. H. MITTENDORF has been elected executive vice-president of Hudson Pulp & Paper Corp., New York City. He formerly was sales vice-president.

GEORGE H. SHEETS has been promoted to a new position as assistant division manager of the Chillicothe division of the Mead Corp., Dayton. He was assistant division manager of Mead's Kingsport, Tenn., division.

WERNER J. MEIER, formerly associated with E. W. Blatchford Co. and Morrell & McDermott, now is sales manager of Pittsburgh White Metal Co., Brooklyn, N.Y.

FRANK A. KOPP has been named manager of eastern sales for the Goss Printing Press Co., Chicago. Mr. Kopp will make his headquarters at the company's New York office.

GEORGE I. STICKLEY has been appointed sales vice-president of Ernest Payne Corp., New York City, after serving as sales manager for five years.

CHESTER K. QUIMBY now is special representative in the publications department of International Business Machines Corp., New York. He will coordinate sales activities and planning of applications of IBM equipment to meet the needs of newspaper, book, and magazine publishers.

GERARD E. VENEMAN, vice-president and director of sales for Nekoosa-Edwards Paper Co., Port Edwards, Wis., has been appointed to the company's board of directors.

L. D. POLLOCK is the new midwestern regional manager for R. Hoe & Co., New York. He will work out of the Chicago office.

More Holes Per Minute — Less Cost Per Man-Hour

LAWSON

MULTIPLE HEAD DRILL



The **LAWSON multiple head DRILL** gives you perfect round holes — precision drilled at new high speed! Lawson steps down costs, steps up profits in your drilling operation. Check these Lawson-engineered features:

- Drills perfect round holes in a full 2" lift in 2 seconds.
- Can drill and slot in a *single* fast operation.
- *Front operated* back gauge goes back full 15".
- *Fixed table*, open frame construction gives unlimited back depth.
- Easy-to-reach handbrake stops the machine *instantly*, safely.
- *Close center*, multiple hole work of almost any desired variation is fast, accurate and more profitable with the easily attached automatic-trip indexing gauge.

Lawson Hollow Drills Guaranteed Against Breakage!

Practically impossible for these drills to snap, split or break in normal usage. Made of finest grade tool steel — electrically heat treated and oil tempered to assure uniform quality and lasting strength. Highly polished mirror finish prevents chips from jamming. Lawson Hollow Drills also fit most other makes of drilling machines.

Complete specifications of this modern, efficient machine are described in an illustrated brochure, available on request. Send for yours today.

E. P. LAWSON CO. main office: 426 West 33rd Street, New York 1, N. Y.
CHICAGO: 628 So. Dearborn Street • **BOSTON:** 176 Federal Street **PHILADELPHIA:** Bourse Building

Exclusive Distributors Sales and Service

Harry W. Brintnall Co., Los Angeles, San Francisco, Seattle • A. E. Heinsohn Printing Machinery, Denver • Sears Limited, Toronto, Montreal, Winnipeg, Vancouver
Southeastern Printers Supply Co., Atlanta • Western Newspaper Union, Tulsa, Little Rock, Okla. City, Shreveport • E. C. Palmer & Co., Dallas, Houston, New Orleans

DO YOU KNOW THAT...

DOUGLAS L. DALEY is the new general manager of Pacific Neo Gravure Corp., Vernon, Calif., a division of the Cuneo Press, Chicago. Mr. Daley spent 15 years in the printing industry as a partner of Joe Daley & Sons, Inc., and he also served in public relations and aircraft industry positions.



Douglas L. Daley



John A. Burke

JOHN A. BURKE has been named controller of the Eastern Colortype Corp., Clifton, N. J. He formerly was controller for Advertisers Offset Corp. and Ampco Printing Co., New York City, and Yerg, Inc., Belleville, N. J., printing firm.

CARLTON COMMAND, vice-president of Fleet-McGinley, Inc., has been elected president of the printers' division of the Graphic Arts Association in Baltimore.

ASTRID OFFSET CORP., New York City, has acquired Deal Envelope Convertors Co. and is producing envelopes in addition to offset work for the trade.

GERARD J. DONOVAN was named April 1 as traffic manager of Forbes Lithograph Mfg. Co., Boston. He replaces **THURLOW E. MCKIE**, who has retired after 43 years with the company.

JOHN PETERS, former state printing technician in Virginia and more recently associated with the *Ashland Herald-Progress*, has become printing division manager of J. P. Bell Co., Lynchburg.

PHILIP AHRENHOLD, JR., has been named general manager of the Condé Nast Engravers, Inc., New York City. He succeeded his father, who died Feb. 10.

JOHN W. T. DRAISEY has been named manager of the U. S. Printing & Lithographing Co. plant in Baltimore.

WALTER E. SODERSTROM of the National Association of Photo-Lithographers, **SAMUEL H. MARKS** of New Era Lithograph Co., and **ARCHIE J. FAY** of Western Printing & Lithographing Co. are cochairmen of the graphic arts phase

of the Heart Fund drive in New York City.

RONALD L. BRAY has joined French-Bray Printing Co., the book, job printing and label business in Baltimore headed by his father, Gerald L. Bray.

IRA FRANK of Correct Printing Co. was guest of honor at an April 17 dinner in New York City staged by the graphic arts and fine paper division of the United Jewish Appeal. **DAVID KOSH** of Case Paper Co. is chairman of the division.

WYETH P. NELSON has been appointed personnel director and **ELMO F. MATTOX, JR.**, has been named employment manager of Brown & Bigelow, St. Paul.

EDMUND C. HUGHES has been elected vice-president in charge of sales for Higgins-McArthur Co., Atlanta, Ga., and **GEORGE W. MOSELEY** has been elected secretary of the company as well as office manager.

EUGENE B. MARTENS, SR., president of Boro Offset Corp., is the graphic arts division chairman of the Brooklyn, N.Y., Red Cross drive.

ROBERT M. LAWRENCE, vice-president and general sales manager of Forbes Lithograph Mfg. Co., Boston, has been appointed a director of the company.

FRANK SULLIVAN has been named to head a new technical consulting and counseling service offered by Roberts & Porter, Inc., New York City graphic arts equipment firm.



Frank Sullivan



J. W. Coultrap

J. W. COULTRAP has been elected vice-president of Miehle Printing Press & Mfg. Co., Chicago. Mr. Coultrap joined Miehle's legal department in 1941 and was made secretary of the company in 1943.

RALPH ALLEN, formerly vice-president of the Smith-Hart Printing Corp., now is with the Du Bois Press, Rochester,

N.Y., as an account executive and member of the creative staff.

DONALD J. PATAFIO has been named sales manager of Ambassador Letter Service Co., New York City.

R. V. MEDWAY is the new president and general manager of Hammersmith-Kortmeyer Co., Milwaukee printing and engraving firm. He succeeds **PAUL W. HAMMERSMITH**, who now holds the new post of board chairman.

RIT ALUMNI ASSOCIATION of Greater New York, including members who are graduates of the Department of Printing, is building a fund to extend loans to students at Rochester (N.Y.) Institute of Technology.

WALTER E. BEER has been appointed to the board of directors of Techni-Craft Printing Corp., New York City. Educated in Vienna, he attended the New York School of Printing, and specializes in commercial and publication printing at Techni-Craft.

LOREN K. MILLER has been promoted to assistant to the president of Harris-Seybold Co., Cleveland. Mr. Miller joined Harris-Seybold nine years ago to develop a market research department and has been an executive assistant since 1950.



Loren K. Miller



Virgil P. Burgess

VIRGIL P. BURGESS is the new assistant treasurer of R. Hoe & Co., New York. He previously was general controller of Houdaille Industries, Buffalo.

CHARLES E. WORTMAN, formerly on the sales staff of Miehle Printing Press & Manufacturing Co. in southern California, has taken over the cylinder and platen sales divisions of Heidelberg Western Sales Co. in that territory.

EDMUND O. FOUNTAINE, formerly with Harris-Seybold Co. and Sun Chemical Corp., has joined Chemco Photoproducts Co., New York City, where he is specializing in litho products sales.

FELIX R. TYROLER has been appointed executive secretary of the National Council of Mailing List Brokers. He continues to serve as managing director of the Mail Advertising Service Association in New York City.

WILLIAM J. DOWNING has been named assistant general sales manager of Sinclair & Valentine Co., New York. He will handle national sales policies, working on specific problems and coordinating branch sales efforts.

NORTHWEST

PEDIGREED PAPERS

always make good printing better



CLOQUET,
THE NORTHWEST PAPER COMPANY
MINNESOTA





NORTHWEST PEDIGREED PAPERS

always make good printing better

**printing
papers**

Mountie Offset
Mountie Text
Northwest Velopaque Text
Northwest Velopaque Cover
Northwest Index Bristol
Northwest Post Card
Mountie E. F. Book
Mountie Eggshell Book
Non-Fading Poster
Northwest Bond
Northwest Ledger
Northwest Mimeo Bond
Northwest Duplicator
Carlton Bond
Carlton Mimeograph
Carlton Ledger
Carlton Duplicator
North Star Writing
Non-Fading Poster
Map Bond

**envelope
papers**

Mountie
Northwest
Nortex White
Nortex Buff
Nortex Gray
Nortex Ivory
Carlton

**converting
papers**

Papeteries
Drawing
Adding Machine
Register
Lining
Gumming
Raw Stock
Cup Paper
Tablet

THE NORTHWEST PAPER COMPANY
CLOQUET, MINNESOTA

SALES OFFICES
Chicago 6, 20 North Wacker Drive
Minneapolis 2, Foshay Tower
St. Louis 3, Shell Building



THIS ADVERTISEMENT PRODUCED UPON MOUNTIE OFFSET 80 LB. BASIS

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Review of Printing Progress

Fraser Paper, Ltd., has just issued *Graphic Arts Progress, 1956*, a 48-page booklet reprinting "twelve outstanding articles selected from industrial publications in the field of graphic arts during 1955." Included are articles on three-color offset, care of synthetic rollers, financial management controls, paper selection, and—from *THE INLAND PRINTER*—a discussion of the Mullen Air Doctor dampening system for lithography.

The basis for selection of the articles, according to the company, was their reflection of progress in the graphic arts field. Judges who selected the material for reprinting included Frederick J. Amery, professor of typography at Carnegie Institute of Technology; Max B. E. Clarkson, president of Clarkson Press and Amherst Printing Co., Buffalo, N.Y., and president of the Rotary Business Forms section of Printing Industry of America; Warren L. Rhodes, head of the Graphic Arts Research Department at Rochester Institute of Technology; and William H. Walling, president of Publishers Printing-Rogers, Kellogg Corp., New York, and immediate past president of Printing Industry of America.

Copies of the booklet can be obtained by writing Fraser Paper, Ltd., 420 Lexington Ave., New York 17.

Book Paper Sampler

International Paper Co. has issued a folder showing the printability of its new Hudson Gloss process-coated, super-calendered book paper. The stock is designed for rotary and flat-bed letterpress jobs using 110- to 133-line halftones.

The stock, available in three weights and four standard sizes, is recommended for catalogs, house organs, recipe booklets, timetables, and similar material.

Copies of the sampler are offered by International Paper Co., 220 E. 42nd St., New York 17.

Brochures on Color Retouching

The techniques and benefits of color transparency retouching are explained in a new series of booklets. The texts describe methods of saving valuable transparencies that might otherwise be discarded due to such flaws as imperfect exposure, imperfections in models, and displeasing details in sets.

Also described are methods of making alterations and color changes directly on the film without having the changes show,

and ways in which a transparency can be lightened or darkened and objects can be added or deleted.

Copies of the brochure are available from Estelle Friedman Associates, 141 E. 44th St., New York 17.

News Pressroom Air Filter

A new bulletin describes Auto-Airmat, an automatic air filter designed particularly for newspaper pressrooms. The device is a self-cleaning, dry-type filter that is said to provide efficient, economical collection and disposal of ink mist and fibrous materials.

In the Auto-Airmat, the filter media is provided in rolls, and is wound automatically across the filter opening so that a fresh filter surface is always available. Used filter media, with its load of ink mist and debris, is re-rolled automatically.

The new bulletin, No. 234-C, gives specifications for various filter models and describes typical installations. Copies are available from American Air Filter Co., 215 Central Ave., Louisville 8, Ky.

Futura Family Showing

Intertype Corp. has just released a 56-page booklet showing the entire Intertype

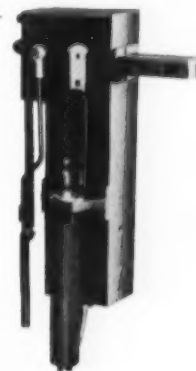
when YOU consider Quadders, ask yourself —WILL INSTALLATION REQUIRE



The true cost of a quadder is the price of the equipment plus the cost of production lost during installation. Only the Selectro-Matic Quadder can be installed during a single shift.

8-hour Selectro-Matic installation is possible because simplicity of design is the keynote throughout. Typical is the completely outboard Hydraulic System. This consists principally of only two cylinders with pistons and a single connecting hose. The electrical and mechanical components are just as simple to install and maintain as the Hydraulic System.

That is why your line-casting machine will be back into production after a single-shift Selectro-Matic installation—equipped to turn out more slugs than ever before.



Write today for 8-page
brochure with all details.



and Remember—
your investment in a Selectro-Matic Quadder is never lost when you change line-casting machines. Since it can be applied to any 30 pica Linotype or Intertype, the Selectro-Matic Quadder can be shifted to the new machine as quickly as it was originally installed.

Futura family of type faces for linecasting machines. Six weights are included—light, book, medium, demibold, bold, and extrabold—plus medium and bold condensed. Also shown are the companion obliques, which are available in all of the weights, although not with the condensed versions.

The booklet shows 83 different fonts ranging from 6- to 36-point. All text sizes are reproduced in blocks set solid, leaded one point, and leaded two points, in ideal measures for each size. Full alphabets, figures, points, and supplemental characters also are shown.

Copies can be obtained from the Sales Promotion Dept., Intertype Corp., 360 Furman St., Brooklyn 1, N.Y.

Uses for Spotlight Cover

"Colorful as the Rainbow" is the theme of a new portfolio produced by the Mead Corp. The portfolio is designed to demonstrate suggested uses of Wheelwright Spotlight Cover.

Included are samples of seven of the colors available in this duplex cover grade. The inserts illustrate such uses as menu covers, wine lists, and brochure and booklet covers. The samples were pro-

duced by letterpress, offset, and silk screen.

Copies of the portfolio can be obtained from Mead Papers, Inc., 118 W. First St., Dayton 2, Ohio.



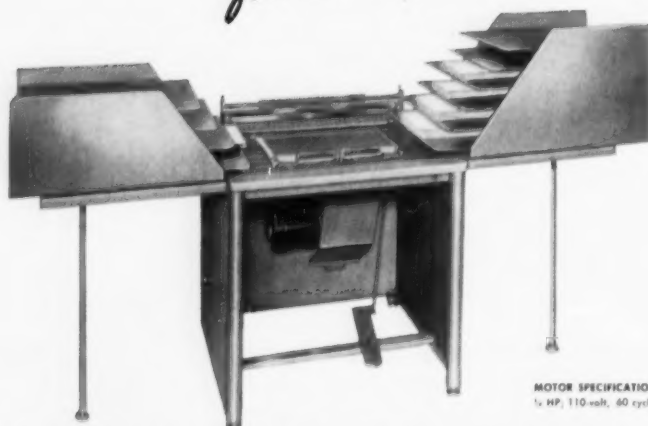
Portfolio suggests uses for duplex cover stock



"tippy"

LOW-COST TIPPING MACHINE

for making snap-out forms



MOTOR SPECIFICATIONS
1/2 HP, 110-volt, 60 cycle

Profit-making size for small print shops. Perfect extra unit for larger shops!

SEMI-AUTOMATIC operation for collating, tipping and spot gluing jobs. Simple to operate, fast and accurate. Quickly set up to handle any job from midget size right up to 17" x 22". Modest investment puts small printers in the growing, fast-profit snap-out forms business.

Eliminates joggling, padding, slicing, spoilage
MENDES PATENTED PIN-FEED GLUE CONTROL... EXCLUSIVE with Mendes collating machines. Easily adjusted pins apply tiny dots of glue in exactly the right amount and at the precise spots selected by the operator. Foot pedal controls application to suit operator's speed.



- versatile — Handles sheets up to 17" x 22".
- compact, portable — Fits area 77" x 30". Glides permit easy movement. Weight, 270 lbs.
- sturdy, handsome — Heavy-gauge steel with grey baked crackle-finished enamel. Streamlined design.
- comfort-planned — Operator sits at 30" table, all trays within easy reach for work.
- fast, economical — Completes up to 2000 sheets per hour at low cost.

WITH 16
FEEDING TRAYS
(8 RIGHT-HAND,
4 LEFT-HAND)

\$995⁰⁰

PRICE F.O.B.
BOSTON



J. CURRY MENDES
CORPORATION

ONE CURRY LANE • CANTON, MASS.
Western Office: 300 S. Clinton Street, Chicago, Illinois
Eastern Office: 22 East 29th Street, New York, New York

Low-Cost Color Reproduction

A 16-page booklet, "Greater Savings With Colwell Color," deals with commercial printing uses of the low-cost color process developed by Eastman Kodak Co.

The booklet explains how savings can be effected by using a standard-size illustration made on special automatic equipment from 35mm. color transparencies. The text tells how this standard print can be adapted to many advertising pieces, and illustrates suggested layouts for catalogs and brochures.

Included with the book is a "Colwell Color Scale," used to scale 35mm. slides to the standard reproduction size.

The booklet is available from Colwell Color Div., the Colwell Press, 501 S. Sixth St., Minneapolis 16.

Guide to Coating Applicators

Printers doing coating work can now get a handy guide for determining the amount of dry solids in solution that will be applied by various types and depths of applicator rolls.

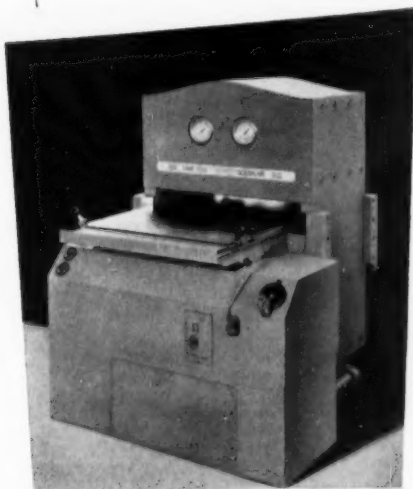
Printed on heavy card stock and laminated with clear acetate, the guide constitutes a ready reference table of important information. Copy on one side of the guide discusses the advantages of electronically-controlled, precision-engraved applicator rolls.

The guide is available free from Modern Engraving & Machine Co., Hillside, N. J.

Reprints on Metal Handling

Dexter Folder Co. is offering reprints of two technical articles on automatic handling of metal sheets. One of the articles, "Automation Speeds Line," describes metal sheet handling at W. H. Hutchinson & Son, Inc., a Chicago manu-

RUBBER PLATE MOLDERS:



Models 18, 27 (illustrated) and 32 have platen sizes of 24" x 20", 31" x 25" and 36" x 28" respectively.

Special Model 32 has 36" x 44" platens.

Also available for plastic plate production is 550 ton Model 55 with 31" x 25" platens.

- Six models from 115 to 550 tons with platen sizes from 17" x 22" to 36" x 44".
- Most models available with electrically heated platens or steam plates.
- Manual operation or semi-automatic controls for automatic timing of pre-heating and curing operations.



Model 11 Acraplate with 17" x 22" platens.

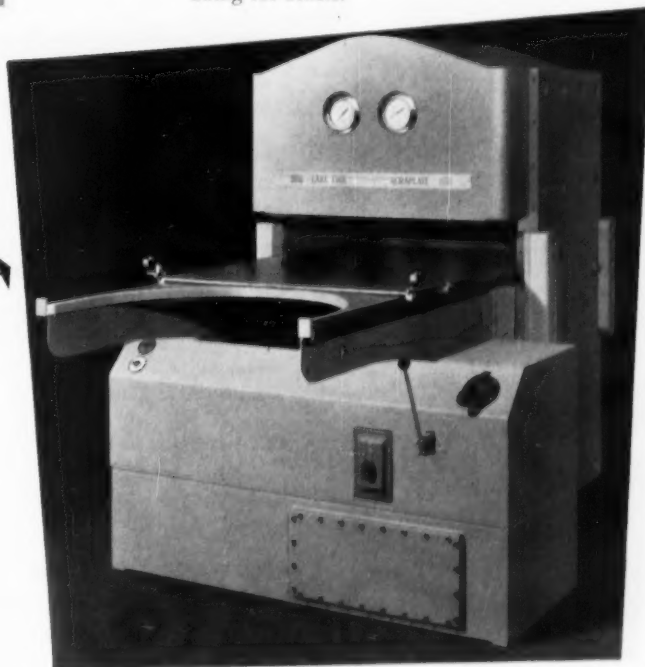
LAKE ERIE

ACRAPLATE

*offers you the **WIDEST SELECTION** of platen sizes, heating arrangements and control systems.*

WHEN YOU BUY A MOLDING PRESS BE SURE IT'S PERFECTLY SUITED TO YOUR NEEDS. The Lake Erie

Acraplate can give you the most efficient combination of features for your particular work. You'll have no regrets with an Acraplate. It will bring you daily satisfaction for years... as more than 650 Acraplates already in service are doing for others.



SEND FOR BULLETIN 350 describing in detail the many types and sizes of Acraplates... or let us have your requirements and we will recommend the model that fits your needs.

LAKE ERIE ENGINEERING CORPORATION

504 Woodward Avenue, Buffalo 17, New York

Manufacturers of the Most Complete Line of Hydraulic Presses for All Industry

LAKE ERIE ®

ACRAPLATE ®

facturer of crowns for soft drink and beer bottles.

The other article, "Inland Steel Decorates Drums Up to 65 Gal.," tells how the Inland Steel Container Co. of Chicago handles about 4,200 steel sheets per hour in its new lithography line. The article explains how sheets up to 50 by 77 inches and up to 14-gauge thicknesses are either coated or lithographed and then stacked for the next operation.

The article describes and illustrates automatic equipment for lifting sheets, moving them into the press, conveying them to an oven, and turning them over.

Copies of the reprints, reproduced in a single four-page brochure, can be obtained from Dexter Folder Co., Pearl River, N.Y.

Copyfitting Intertype Faces

Intertype Corp. has issued a new edition of its booklet, "Intertype Ready Reckoner." This is a guide for copyfitting all Intertype linecasting machine faces and other type faces where the alphabet length is known.

The original edition, produced more than 15 years ago, has been revised from time to time as additional faces have been

introduced. The current edition includes such new designs as Imperial, the complete Futura series, and many new gothics, as well as Cornel, DeRoos, and Century Schoolbook. It also includes a page of commonly used proofreader's marks.

Copies of the "Ready Reckoner" can be obtained by writing the Sales Promotion Dept., Intertype Corp., 360 Furman St., Brooklyn 1, N.Y.

Types for Envelope Use

Columbia Envelope Co. has produced a useful, plastic-bound book, "Type for Envelope Designs." The 35-page opening section shows some of the most popular type designs, with font settings on the left-hand pages and sample uses on envelopes on the right-hand pages. A second 46-page section is devoted to one-line specimen showings of types available for photocomposition.

A special three-page section shows a variety of postal indicia currently approved by the U.S. Post Office.

Also included at the back of the book are samples of a wide variety of weights, colors, and finishes of envelope stocks.

For information on how to obtain a copy of the book, write to Columbia Envelope Co., 2015 N. Hawthorne Ave., Melrose Park, Ill.

Color Separation and Masking

A new edition of the Kodak data book, "Color Separation and Masking," has just been released by the Eastman Kodak Co. The revised version contains information recently disclosed in testing work carried on in the company's laboratories.

The principal revisions deal with tray processing of negatives from color transparencies; the use of the Kodak matrix film punch; density of highlight masks; and highlight correction without color correction.

The new edition, bearing the designation "Second Printing, 1956," on its title page, is available at 75 cents from Kodak graphic arts dealers.

Columbia Type Face Sampler

Typefoundry Amsterdam has produced a handsome, 16-page booklet to introduce its new type face, Columbia. The new face, designed by the late Walter H. McKay of New York, was described in the April issue of THE INLAND PRINTER.

The booklet, printed in three colors, was designed to show how Columbia can be used on smooth and rough letterpress surfaces, in offset, and in gravure. Included are a variety of paper stocks and text block showings of the type in a wide range of sizes. In addition, the full range of sizes, varieties, and supplemental characters is shown in a gatefold section.

Copies are available from Amsterdam Continental Types & Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

ONLY THE NEW C. B. NELSON

COST-CUTTER SAWS

GIVE YOU ALL THESE WANTED FEATURES!



- **SUPER-SMOOTH OPERATION!**
Full-sliding, Ball-Bearing Table with exclusive Adjustable Brake
- **PERFECT SQUARE CUT!**
Exclusive Adjustable Saw Head eliminates taper
- **GREATER CAPACITY!**
Larger table handles plates up to 24" ½ H.P. motor provides extra power
- **MICRO-ELEVATING TABLE!**
Precision ball-bearing elevating mechanism for undercutting and mortising . . . dial indicator graduated in points
- **COMPLETE SAFETY!**
Improved Saw Guards and Waste Chutes shield operator from flying chips
- **BENCH OR CABINET STYLES**
Strip Cabinet or Self-Contained Waste Truck

NEW MODEL "C"

BIGGER AND BETTER THAN EVER
For Fast, Accurate, Economical
• SAWING AND TRIMMING
• SQUARING • MITERING
• UNDERCUTTING

THE QUALITY IS BUILT IN

The test of a good saw trimmer is how well it does its job, and how well it stands up under constant usage. The Nelson COST CUTTER SAWS pass both tests with flying colors. The built-in quality reduces "down time" to a minimum, and guarantees a precision job.

Write today for full details and the name of your distributor.

C. B. NELSON

COMPANY

Division of Fastener Corporation
3700 River Road
Franklin Park, Illinois



Pump Room menus are printed from type and electrotypes of hand-drawn headings on Downstate cover stock by Bell Printing Company. They are bound with red cords in 9 3/4 x 14-inch covers printed by Holmes Co., Inc.

Where Quality Counts...

It's "Printed Letterpress"

It is natural to associate Letterpress printing with quality, because Letterpress is the standard for comparison of all printed matter.

The Pump Room in Chicago's Ambassador East Hotel, the gathering place of celebrities, is a good example of the compatibility of Letterpress printing with elegance.

Here is an atmosphere of Old English charm and fabulous service, the finest foods and beverages are impeccably served with a flourish that is world famous.

Complementary to the exquisite table settings and decor of the Pump Room, with a distinctiveness of their own, are the finely printed menus. These eight-page menus, filled with suggestions to delight the gourmet, are Letterpress printed daily and bound into blue and silver covers.

A souvenir booklet and a four-color mailing piece for Pump Room guests also are printed Letterpress.

The buyer of printing should remember that Letterpress, the quality method of printing, also can be the economical method of printing. Precision electrotypes play a vital role in reproducing original matter, faithfully and economically, for the Letterpress printer. To get all the facts, write for your free copy of the 24-page booklet, "The Present and Future of the Printing Processes."



*I*NTERNATIONAL ASSOCIATION OF ELECTROTYPERS
AND STEREOTYPERS, INC.

Dept. IP 701 Leader Building Cleveland 14, Ohio
(Letterpress U.S.A. from an Electrotype)

MOLDING AND ENGRAVING RUBBER

at these convenient refrigerated sources of supply

Molding and engraving rubber from "U.S." assures the finest printing results. Why? Because "U.S." grows its own natural rubber, compounds its own synthetic rubber, and has complete control of manufacture all the way.

Get always fresh "U.S." rubber from any of our distributor's, Williamson & Co., four refrigerated stocking plants.

Caldwell, New Jersey • Bryan, Ohio • San Francisco, Calif. • Grimsby, Ont. or contact our Providence, R. I. plant direct.

Mechanical Goods Division



United States Rubber

Training of Apprentices Should Be Keyed to Future

(Concluded from page 49)

shop in the basement—the "Officina Fraterna," which is as yet putting out school magazines and programs, but which will start in on dampened paper in the hand-press. I believe in studying if I am to teach, so I am keeping up my contact with psychology at the university.

Three Years' Instruction Ample

"As to the training of apprentices, I am convinced that a period of four or five years is absurdly high. Three years at the most should suffice, if instruction is efficient and selection adequate. We do not primarily want people in printing on any level who have flunked out of school. Those kids may be all right, too, we all know that; but with the increasing intricacy of the new techniques and the changing proportion between the numbers of machines and men in favor of the former, we have to be positive of good quality."

Bror Zachrisson in his academic field has generous gifts of what it takes to stay on top: an inquisitive and retentive mind, forward-looking viewpoint, friendly attitude toward his fellow man, and an impressive background of experience and accomplishment.

Syracuse Craftsmen to Welcome Second District Conference

The Syracuse Club of Printing House Craftsmen is hosting the Second District Conference May 18 and 19 at Hotel Syracuse. On the business agenda are an offset-letterpress clinic, an address by International third vice-president Albert L. Kolb, and a session featuring talks by Thomas P. Mahoney on management responsibilities and George J. Jackson on the relationship between graphic arts salesmen, craftsmen and printing buyers.

Mr. Mahoney is vice-president of the Regensteiner Corp., Chicago, and immediate past president of the International Association of Printing House Craftsmen. Mr. Jackson is with General Electric Co. as supervisor of printing, advertising and sales.

Photoengravers Urge, "Go West!"

Officials of the Photoengravers' Association of Southern California have sent out a recruiting call for qualified men in the engraving field. A recent announcement from the association urged experienced photoengravers to give careful consideration to the Southern California area as a place to live and work. "We have many openings right now for skilled photographers, strippers, printers, etchers, routers and blockers, finishers, proofers, and combination men," the announcement said.

***4 people = 40,000C plus**

WRAPPED and LABELED MAGAZINES PER DAY on Model E Wrapping Machine



How does your operation compare to this?

CREW

- 1** Removes magazines from skid and places them in magazine hopper
- 2** Town separations and stacking for tying machine operator
- 3** Tying machine operator
- 4** Inserts bag tags, removes loaded bags and hangs empty bags on the rack

Write for details

Magnacraft MFG. CO.

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up to
30%
more
pads

when you use new ARMOPAD 601-2

A little goes a long way because it spreads easily, has extreme strength. And this new resin padding adhesive from Armour dries up to 45 minutes faster!

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Try new Armopad 601-2. You'll find it's non-peeling, moistureproof and permanently flexible. It's available in natural and colors. Find out how new Armopad 601-2 can save money for you! Mail this coupon today for further information and a free sample.

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Armour and Company
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P5

Please send me:

☐ Further information on Armopad 601-2

☐ Free sample of Armopad 601-2

Color desired: ☐ Clear ☐ Blue ☐ Red ☐ White

Name _____

Firm _____

Address _____

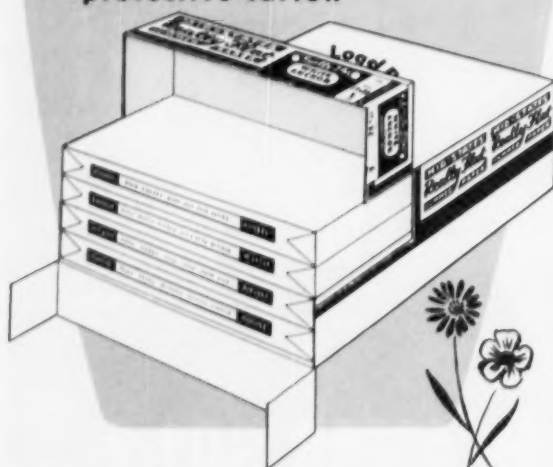
City _____ Zone _____ State _____

*The gummed paper
that's always
"mill-fresh"*



**Mid-States
"Really Flat"**

Gummed Papers...now packed
in this new easy-opening,
protective carton



This special, hinged-top carton permits easier, faster removal of Mid-States *Really Flat* Gummed Papers. After it is opened, it continues to render *plus* protection for the remaining reams of gummed paper still inside.

The new package is a unique, telescope carton with a hinged lid in the top section and a "pull out" front in the bottom section. It holds four or five reams, depending on paper size. Each ream is individually wrapped in moisture proof paper that keeps the gummed paper "mill-fresh."

The carton is sealed with a special "Zing"® tape. Opening is easy. A quick pull on string ends at die cut intervals rips the tape, gives instant access without cutting.

Try mill-fresh *Really Flat* gummed papers on your next label job. See how beautifully they print by any process... how fast and troublefree they run through the press. Write for new sample folder.

LEADERS IN THEIR LINE

*Trademark

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SOLVENTS

ROGERSOL 7-11

SAFE
ON HANDS,
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REMOVES ANY TYPE DRIED INK

Instantly and Safely

Why risk fire or explosion in your plant? Use ROGERSOL 7-11—the guaranteed safe TYPE WASH. Blended of finest quality chemicals. Cleans thoroughly and quickly. Harmless to HANDS, rollers, metal and wood.

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A trial of ROGERSOL 7-11 will prove its merits to you.



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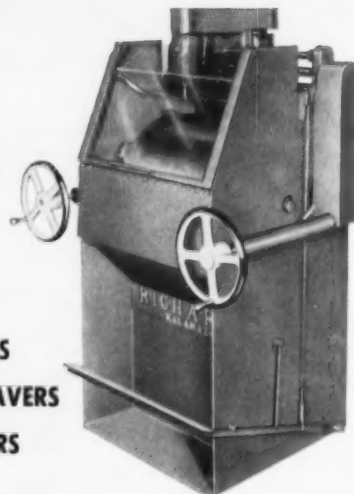
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**FOR
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**PRINTERS
STEREOTYPERS
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Radial
Tubular
Semi-Curves **ROUTERS**

MODEL 2B
CURVE PLATE
ILL'STD

Send for Information and Folder

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Save time with an ATF Type Kit

Here's the quickest, easiest way to compare, trace, fit and specify type.

86 ATF alphabet cards in sturdy walnut-finish box illustrate 47 ATF faces, caps, lower case, figures, punctuation, shoulder, character per pica, sizes 12 to 72 point.

Price for this time-saving visualizer is only \$5.00. Send check or money order to:

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Type faces shown are: News Gothic Condensed; Bodoni; News Gothic.

Are YOU ready for '56

The YEAR of DESTINY . . . for the Graphic Arts?

The PRINTED sales-message has come into its own . . . because it's the BEST-PAYING advertising dollar.

More money spent on Direct Mail than on Television. TWICE as much spent on Direct Mail as on Radio.

\$451,000,000 MORE Direct Mail in 1954 than in 1950. (1955 will reveal STILL more and '56 . . . the sky is the limit)

\$1,374,000,000 spent on Direct Mail in '54.

Is it any wonder that in three weeks recently, 181 firms ordered the NEW "Gold-Mine" BAUMFOLDER . . . to get the greatest possible profit in '56 of the most profitable printing . . . naturally, Direct Mail Printing (and it ALL has to be FOLDED . . . and FOLDING is the most profitable of all operations).

It cuts. It scores. It perforates. It pastes.
(Will fold . . . paste and trim 6,000 booklets an hour)

Printing is the ONE INDISPENSIBLE INDUSTRY. (Charles Dickens eulogized it as such and every thinking man knows it).

Over twenty thousand firms testify the "Gold-Mine" BAUMFOLDER is the ONE INDISPENSIBLE AUTOMATIC in their plant.

It is our pleasure to offer the fabulous NEW MODELS on pay-for-itself-terms . . . and every size priced at a fraction of what you'd expect for the closest-precision-built . . . life-time "Gold-Mines."

This is the HOUR of DECISION. Won't you accept one or more than one NOW, realizing how MUCH it will COST you to try to compete withOUT it, yet costs NOTHING to OWN it, because DAILY AND FOR A LIFE-TIME "it puts money IN thy purse."

RUSSELL ERNEST BAUM, INC.
615 Chestnut St., Phila. (6) Pa.

14 x 20 17 1/2 x 22 1/2 22 x 28 25 x 38 31 x 46 60

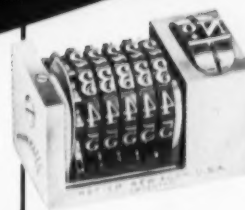
Pick a WETTER and always get...

- Perfect Number Sequence
- Clean, Sharp Impressions
- Crisp, Accurate Register

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For general use on large diameter cylinder, bed and platen type presses. Roman or Gothic figures.

- 5-wheels — \$24.00*
- 6-wheels — 26.00*
- 7- and 8-wheels — prices on request



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For use where room for numbering machine is limited i.e. stamps, coupons, tickets, etc.

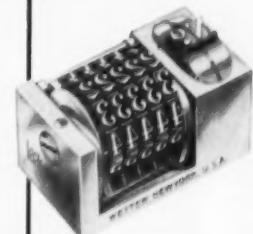
- #115 — 5-wheel Roman \$37.00*
- #223 — 6-wheel Roman 40.00*
- #116 — 6-wheel Gothic 40.00*
- #224 — 7-wheel Gothic 44.00*



LOCK-WHEEL MODEL

For small diameter cylinder, high-speed presses. Roman and Gothic figures.

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- 6-wheels — 31.00*
- 7- and 8-wheels — prices on request



RIGHT ANGLE ROTARY MODEL

For numbering at right angles to the impression cylinder. Available also for parallel operation. Gothic and Roman figures. Prices on application.

*Removable slide plunger \$1.00 additional — all prices F.O.B. Brooklyn, N. Y.



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ATLANTIC AVENUE & LOGAN STREET • BROOKLYN 8, N.Y.
ONLY UNION MADE NUMBERING MACHINE IN U.S.A.

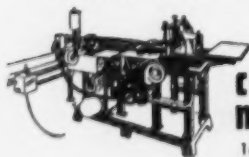
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The CHESHIRE Way*

● Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottle-necks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.

* An addition to, not a replacement of, your present addressing system. Apply roll strip or continuous pack form labels.



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When the job's
on the FIRE

LITH-KEM-KO
deep etch

**a GOOD BRAND
IS IMPORTANT:**

Why let outlaws mess up your plate and press rooms? Why leave yourself open to profit rustling? Keep law and order! Use only a quality brand: LITH-KEM-KO Chemicals, the pioneer brand that settled the "wild West" of Lithography!

FREE
Technical details.
Use this coupon.

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Please send us all the information about
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Company _____
Address _____
City _____ State _____

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sell **JUSTRITE**
envelopes



THE TU-WAY ENVELOPE (Style 2)

Here is a functional envelope that can become one of your most profitable sellers. Perfect for collections, fund raising, remittance reminders, statements, etc., Tu Ways carry the message to the addressee and return his reply... and come in several styles and attractive colors, plain or printed, to fit your particular job.

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Of course, the Tu Way is only one item of hundreds in a complete line of envelope products. Easy-to-use illustrated catalogs, sample presentation kits, and creative design services are features of the Justrite Dealer Sales Plan designed to boost your sales and profits.

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FOR RESALE
ONLY**

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New Different EVA-PRESS
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Speeds Rubber-Plate
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12"x15",
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AMERICAN EVATYPE CORP.

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DEERFIELD, ILLINOIS

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FAIRCHILD
MOUNTING...**



COLUMN widths and glued-up
blocking packaged in sizes
wanted most by Fairchild users.

IMMEDIATE DELIVERY

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MANUFACTURING COMPANY, INC.
GARLAND, PENNSYLVANIA

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PROCESS INKS**

These inks are justly famous for producing noncrystallizing films which preserve the full, crisp brilliancy of colors inherent in the inks. When you want faithful reproduction of the highest quality and eye appeal, G P I's Noncrystallizing High-Finish Process Inks give outstanding results. Write for samples and details.

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MORE POWER FOR YOU! The Glider TrimO Saw's 1 HP motor is the largest furnished on any composing room saw. The 1 HP motor coupled with the ball bearing table provides the fastest sawing ever enjoyed on a printer's saw. Handfuls of slugs are cut like a hot knife cutting butter — and to micrometer precision too!



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classified buyers' guide

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Investigate the **KENRO CAMERA** and DO TWICE the work of 11x14 Cameras—More work than 14x17 cameras—the normal work of 16x20 Cameras.

YOU GET more camera in less space for less money with the vertical Kenro.

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Ennis

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**NON-SMEARING
HOT SPOT
CARBON INK**

Longer Life — guaranteed not to dry out
Better Legibility — up to 12 clear copies

AMCO maintains complete laboratory facilities for testing and determining your carbon ink needs. Send us the grade and weight paper to be used — we'll recommend the right carbon ink for the job.

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for Immediate Delivery

ECONOMICAL
1-time Roll

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WIDTHS:	5 1/4"	6 1/4"	8 1/4"	10 1/4"
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AN EXTENSIVE LINE of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kansas.

EQUIPMENT & SUPPLIES FOR SALE (Contd.)

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56" 1/0 2-col. Miehle, Dexter pile or Cross feeder, ext. del.
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INCREASE PRODUCTION
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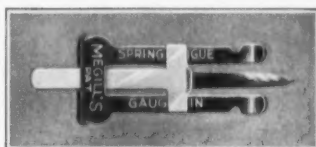
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- ★ Square and True
- ★ Absolutely Guaranteed

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Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
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Let "Dr." RISING take over. We'll take care of your requests for sample letterheads. All you have to do:

Send your requests with your card and we, here at RISING, will see to it that "New Letterheads of the Season" are mailed to your list!

Could anything be more painless?—or productive of new sales!

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Has very flat field and great covering power

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Let us show you in your own shop **Better Makereadies less time...lower cost!**

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SELL SALES BOOKS



Give customers complete printing service and increase your income. You'll like our fine quality, fast delivery, low prices, liberal discounts. Write for handy sales kit and simple price list

ADAMS BROS. SALESBOOK CO.
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SALES HELPS (Contd.)

"It Sells printing!"

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It's the best printer's house-organ you can get because it sells printing. Your name designed into it. Smart; low cost. Sales copy wins national award. ASK. Maybe your city and area is open. "It brings in business." "Prospects call us." "It makes money" . . . clients say.

Send for facts. No obligation.

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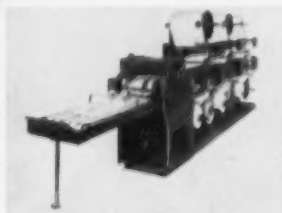
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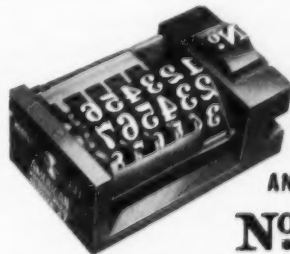
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ **THE PRINTER'S DEVIL**, traditional ink-smeared junior worker around the press, is usually thought of as a boy; girls holding the same job have sometimes been called, by courtesy, printer's angels. Not always, however. In 1781, Dr. Samuel Johnson said of a certain man, "He married a printer's devil: I suppose he had her face washed and put clean clothes on her."

★ **BRAINSTORMING IS FINALLY CATCHING ON** in the printing industry. Alex F. Osborn, co-founder of the advertising agency known by its initials as BBD&O, is credited with the rapidly spreading practice of "brainstorming" used by companies of all sizes. It's nothing more or less than a systematic technique for developing a lot of ideas on any one given problem in a very short time.

As reported by the *Wall Street Journal*, brainstorming is a carefully planned program set up by management. Informal meetings are scheduled in which from five to 50 persons are encouraged to talk off the cuff with their ideas of how to solve a stated problem.

To encourage the most possible answers, personnel of about the same job level are grouped together. If the meeting is made up of supervisory people, for instance, there will be no top brass on hand which might "scare" some of the best responses. Short-hand notes are taken of all suggestions; transcribed, they are then furnished to a management committee for screening.

Informality is stressed by all advocates of brainstorming. For one thing, there can be no ice water thrown out on the table. Some sessions provide for a moderator who actually holds up a red flag to remind the critic that his pessimism is out of order.

All suggestions are wanted—the more the better. Some successful users of the technique say only six per cent of the suggestions are practical enough to try out. But if 100 ideas are projected, that means six are worth trying. And if one of the six results in a saving of \$50,000 a year, then the technique certainly is successful.

Actually, the technique of brainstorming is not new, but its application seems to be. For instance, no negative criticism or pessimism is permitted in a brainstorming session. There's no old fuddy-duddy to say it can't be done or it's been tried before and failed. It's been proved many times that when some one says a thing can't be done, somebody else ups and does it!

We know of several printing companies that have been doing this for years but without so much emphasis on accenting the positive and eliminating the negative, which is just what Alex Osborn set out to do with his brainstorm-

ing technique. Try it in your own plant and you'll be amazed—but do it on a continuous, consistent basis for best results.

★ **THE \$64,000 QUESTION**: A recent survey on apprentice training revealed the following paradox: About 73 per cent of the employers asserted there was need for more apprentice training, but only 44 per cent were training all the apprentices permitted under existing contract provisions. Who has the answer to this one?

★ **A TIP OF THE HAT** to Floyd Larson, who is now out of the picture (he is?!) as International Printing Week chairman but still very much in the picture as a candidate for the International Craftsmen's Board of Governors, perhaps one day a candidate for president of that illustrious organization.

We echo what the new Printing Week chairman, Bob Edgar of Pittsburgh, wrote about Floyd in one of his recent Printing Week Bulletins:

"For the past two years, the entire Graphic Arts Industry, along with other folks, have learned that Floyd Larson is a Craftsman just packed full of real energetic action. It would take far too many issues of this Bulletin to even outline what he has accomplished for the International Association as chairman of the International Printing Week Committee.

"Craftsmen everywhere already know the results of his dynamic efforts, and nothing we could say would add one mite to the glorious trail that he has blazed for all of us."

Unlike the Generals of the Army, men of the Navy (Floyd is head of the Great Lakes, Ill., Navy printing plant) stay close to the helm, and the new Printing Week chairman can be assured of Floyd's close cooperation and continued interest at the International level.

And now the Sixth District of the International Association of Printing House Craftsmen is boosting Floyd Larson to a still more important International post as a member of the Board of Governors.

Among Craftsmen, may his tribe increase!!

★ **FAMOUS LAST WORDS**: "Stop smiling—Don't you have enough work to do?" That slogan came from Carl Gorr of Carl Gorr Printing Company in Chicago.

★ **LAST WORD FOR THE MONTH**: When something has been done a particular way for 15 or 20 years, it is a pretty good sign, in these changing times, that it can be done a better way.



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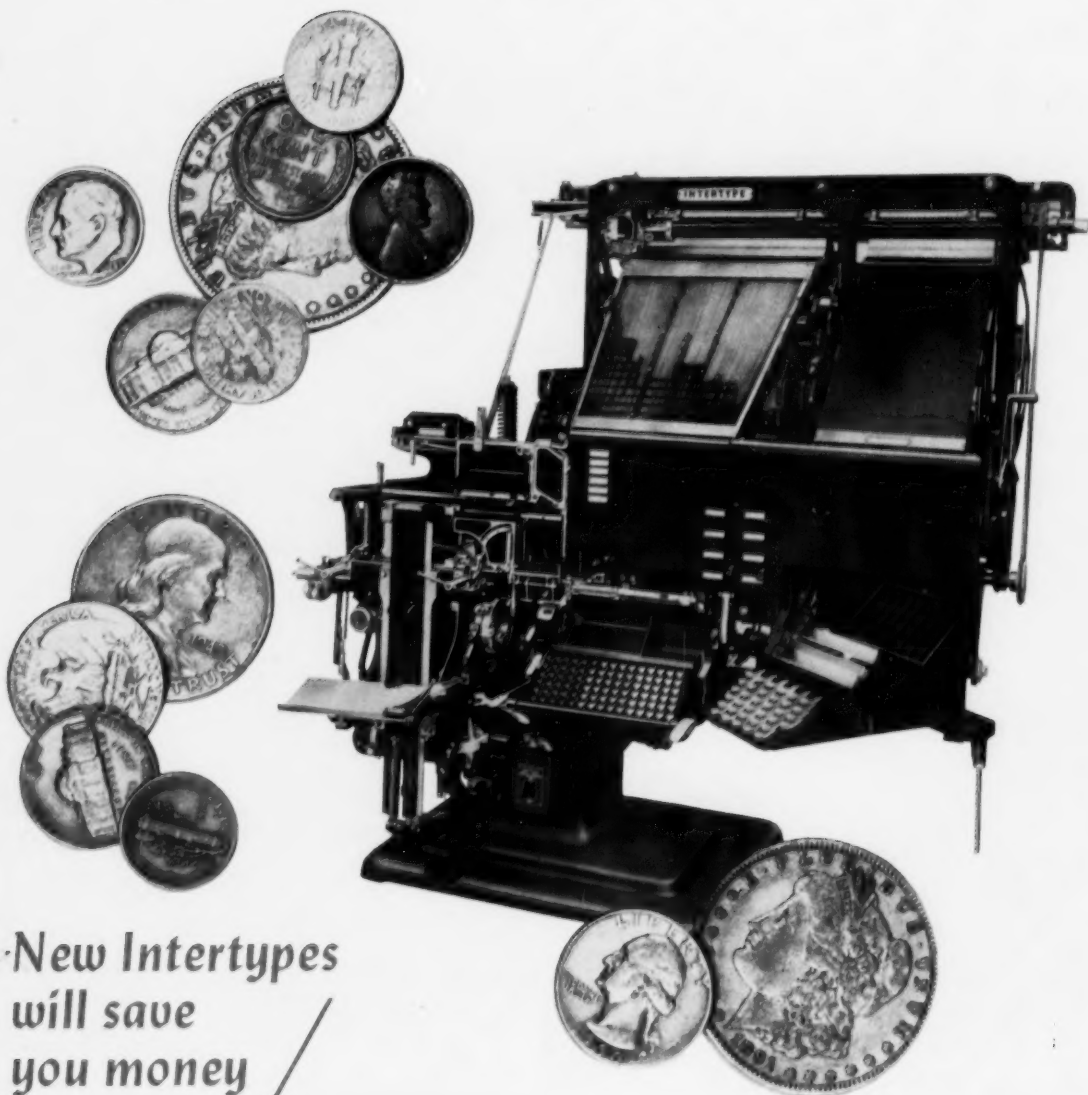
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